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Whole No. 217.

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At the Theatres.



The Musical Mirror.

Mr. McCaull succeeded in producing *Heart and Hand* with full orchestral accompaniment despite the Boston decisions. To our poor thinking there has been great cry for little wool, for assuredly other operas could be found more musical and less melancholy than the subject of dispute, without such a coil. Not that *Heart and Hand* is a bad opera; by no means; it is merely a commonplace one. Its phrases are trite and its scenes familiar. In fact, the action of the piece might well take place in a chestnut grove, so much of that fruit is dispersed through the music and the dialogue. 'Tis said: "There is nothing new under the sun." Assuredly there are very few comic operas that are new or even fresh. It makes one sad to reflect that the man who wrote the brilliant *Fille de Mme. Angot*, which is a coruscation of gems, could have so far declined into the vale of years as to make such a flavorless dish as the present offering. True, the Drinking chorus is spirited and tuneful, and the Helmet song is not amiss; but two swallows will not make a Summer, nor will two numbers make an opera.

The setting was, as usual with all pieces produced by Mr. McCaull, uniformly excellent. Whether in scenery, numbers, efficacy of the artists, or costumes, nothing was left undone that ought to be done. The orchestra was full and capable, and the instrumentation of the score, we doubt not, far better than M. Lecocq's original arrangement would have been; for M. Lecocq, like most French composers, excels not in instrumentation. The dialogue contained some smart sayings and local hits, poker and politics forming, as usual, the staple of the wit. Is American humor confined exclusively to poker, politics and mothers-in-law?

John Howson was very comical as the King of Aragon, and his song in the second act with the cough in it was very funny as far as the words, very dull as far as the music. Marianne Conway is a personable young lady, with a good though somewhat colorless soprano voice, a good delivery, and well trained. Her enunciation is rather slippish, and lacks the clear distinctness that is, of all things, essential to comic opera, the words of which are, or should be, of equal importance with the music. Miss Conway has not, as yet, caught the trick of comic opera. She is too quiet—not has enough deuce in her—but she has a good appearance, lady-like manners, a fair voice, and sings well. The rest, *viendra avec le temps*, perhaps. Laura Joyce had a very bad part, which she acted and sang very well, and looked like an old picture descended from its frame. The Hottentot Venus herself could not excel her as she "bustled" about. Miss Joyce is sometimes an exuberant, but always conscientious, artiste, and her character make-ups are beyond praise. She is one of the few hand-some women who are sensible enough to sacrifice their beauty to their art when it is useful so to do. Enie Weathersby looked extremely handsome, acted well and sang weakly, as is her wont to do. Digby Bell was relished hugely by the audience and was encored to the echo.

The small parts were all well done, and the singing and other stage devices were deftly handled. The choruses were capitally sung; and in this relation it behoves us to say that in giving the credit of the drilling thereof to Mr. Wernig, we were moved by information we received from one of the members of the chorale body itself. Perhaps we ought to have known better than to believe our informant, for

Souvent femme varie,
Bien fol qui s'y fe;

but we did believe, and "Honc illae lachrymae." Hence all this coil.

Probably *Heart and Hand* will run, for it is tuneful, albeit the tunes are not new; and the dialogue is funny, although as stuffed with chestnuts as a Spaniard's turkey. The girls look very pretty, the action is spirited, and the stage setting bright as a new dollar. The encore fied was in full force on Thursday night and demanded the full worth of his money, and more, as is his direful wont, and the wearied artists had to do double work for single pay.

Fatinitzia was given in very good style by the Boston Ideal Opera company, at the Fifth Avenue Theatre, Monday. Miss Mathilde Phillips is excellent as Vladimir and Fatinitzia; Miss Marie Stone looks and sings charmingly as the Princess Lydia; Mr. Barnabee is comical as the Pasha; Mr. Whitney makes a ponderous and irascible Count Kantchukoff, and his grand voice shows to great advantage in the music. Mr. Tom Karl is very effective as Julian Hardy, and Mr. McCarthy makes a capital Hassan Bey. The chorus and orchestra are both very good, indeed. In fact, musically speaking, the Boston Ideals are far better than any other of the comic opera companies we have at present.

Iolanthe is drawing her last breath at the Standard. Her obsequies will be attended by a sorrowing crowd of peers and fairies, whose occupation, like Othello's, is gone.

Heart and Hand is drawing well at the Bijou by sheer force of excellence of performance, and by no means through any intrinsic merit of its own. Howson, alone, is able to carry the piece on his shoulders, and the young ladies in front are awfully sweet on him. Jesse Williams has drilled this company to perfection, and the result is that even a stupid opera is, to an extent, successful.

Miss Emma Juch has made a decided hit at the Casino concerts, which are, by far, the best Sunday entertainments we have at present.

The Queen's Lace Handkerchief is a real success—neither boosted by brag nor carried through by craft. A nice opera, well presented and well sung. That is all.

My Partner's Future.

Louis Aldrich wore a pleasant smile as he walked into THE MIRROR office on Monday morning.

"Business must be good," remarked a reporter who was laying in wait for an item.

"Yes," replied Mr. Aldrich, "we have just completed four weeks of the one-night stands in New England that were the best in the history of *My Partner*, and our business in the cities has been better than during any previous season. With the exception of the week before Christmas, we have not had a bad week since we began."

"Is it true that you have a new play?"

"Yes, I have two, but I will not do them as long as *My Partner* makes money. There is no sense in discarding a good play that is

making money for something that is untried, and I do not care to experiment in that way. My Partner has been played one thousand times, you can say, and has paid Mr. Campbell over ten thousand dollars, while Aldrich and Parsloe have made about \$140,000 out of it. No, sir; we shall not shelf it yet awhile. In fact, all our time for next season is already filled."

"When do you close the season?"

"April 28. Then we take a good vacation."

"Will you play in London?"

"We had thought of that some, and the piece might take there; but I am afraid that England will have about as much American drama as she can stand next season."

← →

A Talk with a Costumer.

In New York there are many first-class costumers; but of the lot none do so much work with so little heralding as A. Roemer and Son, Union Square. Into their shop a reporter of THE MIRROR strolled one day this week, and while looking at the many-colored gewgaws of tinsel, lace and satin, asked Mr. Roemer if he had been busy of late.

"Oh, yes. We had more than two hundred dresses for Monte Cristo, and they were all made in two weeks' time. Five dresses were made for James O'Neill and seven for Harry Lee. All of them were made from the original drawings by Charles Fechter, which Mr. Stetson procured and sent to us."

"We also costumed The Corsican Brothers, and that was another big job; but in both we gave complete satisfaction, as this letter will testify. It was written to us voluntarily by the stage manager, and is only one of a dozen recommendations we have received."

"What else have you costumed lately?"

"We made all the costumes for Romany Rye, Black Flag, Living Age and numbers of other traveling companies. We made all the dresses for Lawrence Barrett's new play, *Francesca da Rimini*, and for all of his repertoire.

"We made all of Mary Anderson's company's costumes, as well as those for the McCullough and William Stafford companies. I could name fifty persons that have had their companies completely costumed by us; but the few I have named show what kind of business we are doing and the class of people who patronize us, and as we keep their trade from year to year, it is the best evidence that we can offer that we give satisfaction."

"Did you buy anything at the Forrest sale?"

"No; there was nothing there that we wanted."

"Is business good at this season of the year?"

"Never knew it to be better. In fact, we are doing as much now as we ever did at any time. We have several large orders on hand, and we are working night and day to get them out."

Actors' Fund Notes.

At least a dozen applications for assistance were attended to on Friday, and among them were a number of persons who are to receive a regular weekly payment of a certain amount. This amount is usually fixed at ten dollars, and there are several on the list of the Fund beneficiaries.

In this connection, and brought prominently forward by reason of the steadily increasing number of these pensioners, the idea has been advanced, and has been favorably received, to make extraordinary efforts to increase the Fund to a figure that will justify the buying of a place, in the vicinity of New York, where a "Home" could be put in operation. If fifty of these pensioners should draw each \$10 per week from the Fund, it would amount to \$500 each week, or \$26,000 per year. With half this amount, or about \$1,000 per month, it is calculated that nearly, if not quite, one hundred persons could be cared for, and even better than they could be if left to take care of themselves on \$10 a week, and pay board, lodging and washing, besides clothing themselves, in New York.

The idea seems a good one, and should be well canvassed before the annual meeting of the Fund. The benefits in April, if properly managed and given, as they should be, in every theatre in the United States on that day, should net the Fund \$50,000, or more. There should be in the larger cities alone one hundred theatres to give benefits, and each one should net an average of \$500. This money could be invested in a property that would be of incalculable good to the entire profession, an honor to their generosity, and a monument to their goodness.

If the bill to transfer the license money of the theatres to the Fund becomes a law, then an income of about \$17,000 would be annually secured, and this together with the annual benefits would soon create a Fund of which the interest alone would meet all demands made upon it. The money derived from licenses could be used solely to defray the expenses of the Home, while the money obtained through benefits and from other sources could be used for extending aid outside of the Home.

In this connection a word to the Executive Committee on the subject of that bill will not be amiss. The committee should get together at once and prepare petitions to the Legislature in favor of the bill, and get every manager in the State at once to secure signatures to it and send them direct to their representatives in both houses. Then, too, some good live man should be sent to Albany to represent the Fund, and he should have instructions to leave no stone unturned that will aid the object, always remembering that he is not the ordinary lobbyist so obnoxious to decent people. The committee should take some quick and decided action before it is too late. The Legislature will adjourn before long, and for another year at least the money paid by the theatres as license will go to further enrich a society the main object of which seems to be to get all it can and hold fast to all it gets.

It is a wrong idea that one, two or even three benefits in New York will suffice this year. In New York and Brooklyn there are just twenty-five theatres that could and should give benefits on that day, and it is putting a low estimate on the result when it is claimed that \$15,000 would be the total net result of such general action, whereas \$5,000 would be a large amount if the best of the above-mentioned plans were adopted. Then, too, the past year has demonstrated that nearly, if not quite, \$10,000 per annum will be necessary to meet the demands on the Fund, and New York and Brooklyn should at least meet this demand, leaving what comes from the outside to swell the permanent fund.

Professionals should be, and no doubt are, anxious to contribute their services to this cause. They feel that they are playing for their own benefit, and any action in regard to the benefits should be so catholic in its scope as to take in every man, woman or child who

may be able to appear on that day, and this can only be done by having a benefit in every theatre in the country.

A Fine Record.

The 100th representation of *My Partner* takes place at the Windsor Theatre, Wednesday evening. Such a career has seldom been enjoyed by any American play. *Rip Van Winkle* and *Davy Crockett* are older, and doubtless have been acted more times, but they have not had the same uninterrupted performance. Louis Aldrich and Charles T. Parsloe have played no other piece since they produced it at the Union Square Theatre about four years ago. Their tours have begun early and ended late in the season. Handsome souvenirs will be distributed among the audience on the 100th celebration.

Of the original cast only three actors remain, the two stars and John Walker Hague, who plays the villain, Josiah Scraggs. Mr. Hague's connection with *My Partner* has been somewhat remarkable. He has played Scraggs exactly 1000 times. Not only has he not missed a performance, but he has never missed a line of his part or occasioned a stage wait. Professionals who know how common such mishaps are will fully appreciate Mr. Hague's promptness and attention to business. Mr. Aldrich has missed twelve representations during the time he has been out with it, three or four on account of illness and once because of death in his family. Mr. Hague is a linguist and a man of scholarly attainments. He was educated for the priesthood. We do not believe he has ever been inside a newspaper office in search of notices, and we know that he is very little acquainted among the profession. He has never tasted a drop of liquor. For Mr. Hague's acting as Scraggs nothing but praise can be given—it is one of the features of the play.

Mr. Hague is forty-one years of age. He was born in Halifax, Oct. 1, 1842. It is a singular coincidence that Mr. Aldrich and Mr. Parsloe were also born on Oct. 1.

The Heart and Hand Litigation.

The papers in this case, including an order to show cause why an injunction should not be issued, were served upon John A. McCaull, of the Bijou Theatre, on Monday night of last week. The order to show cause was returned on Wednesday following. The action was brought in the Court of Common Pleas. The defendant, being a resident of the State of Maryland, Judge Dittenhofer, the defendant's attorney, took proceedings to remove the case into the U. S. Circuit Court in pursuance of the provision of the Constitution that any action between citizens of the different States, on the application of either of the parties to the action, may be removed to the United States Circuit Court. Accordingly, when Messrs. Vanderpoel, Green and Cuming, the counsel for the plaintiff, came into the Court of Common Pleas on Wednesday, they discovered that the case had disappeared into the Federal jurisdiction. Thereupon on Thursday an injunction was obtained from Judge Brown, of the U. S. Court, restraining the performance of *Heart and Hand*, which was announced for that night. At six o'clock—about an hour before the performance—Judge Dittenhofer, being in Albany that day, Mr. McCaull and Judge Dittenhofer's representative, Mr. Caldwell, together with Mr. Cuming, representing the plaintiff, appeared at Judge Brown's house in East Forty-eighth street and succeeded in having the injunction so far modified as to permit the performance that night, announcing from the stage that the orchestration was by Ernest Catenhusen; and it was further ordered that the motion to continue the injunction should be heard the following Friday afternoon at 3 o'clock. Accordingly, at the appointed time, Mr. Cuming, of Vanderpoel, Green & Cuming, representing the plaintiff, read the complaint and affidavits, in which the plaintiff alleges that he acquired an exclusive right to the orchestra score of said opera by purchase from Brandus & Co., the assignees of Lecocq, the author. On demand by the defendant, the plaintiff's agreement with Brandus & Co. was handed to the court, and it appeared therefrom that there was no exclusive right granted, and that the plaintiff paid 500 francs only for the use of the opera till October for New York City, and if he wished it longer he was to pay 500 francs more. It was then claimed that the agreement as to the exclusive right was a verbal one outside of the contract. Judge Dittenhofer, on the part of the defendant, claimed, first, that as the defendant had publicly announced, over three months ago, that he intended to produce the opera, if the plaintiff had any rights to protect he should have moved more promptly, and should not have delayed his proceedings until the eve of the production; second, that the plaintiff could not maintain this proceeding, as he merely had a personal privilege to produce the opera, and the law was well settled that no licensee, unless he had an exclusive license, could bring action for an injunction, and he argued that if it had been intended to confer upon the plaintiff an exclusive privilege the contract would have shown it; and the fact that the consideration was only \$500 for the City of New York, in which dramatic property is most valuable, negatived the plaintiff's assertion that he had an exclusive right; third, that as it appeared that the piano score, which had become public property by publication, was the original work of the composer, and the orchestration was a subsequent adaptation by himself from the piano score, any other competent person had an equal right to adapt an independent orchestration from the piano score without the aid or assistance of the composers, and that the orchestration used by the defendant was an independent one by Ernest Catenhusen from the said published piano score and without aid or assistance from the composer's orchestration. At this stage Mr. Cuming before Judge Dittenhofer had finished his argument, arose and stated that they were willing to abandon the injunction, provided it was announced that the production by the defendant was Lecocq's opera and that the orchestration was by Ernest Catenhusen. Judge Dittenhofer replied that although he was satisfied that the entire proceedings should be dismissed for the reasons mentioned, Mr. McCaull was perfectly willing to announce such fact, as he considered Catenhusen's adaptation for the orchestra better fitted for his use. Judge Brown stated that while this disposition of the case left nothing for him to decide, without passing upon the question he was inclined to the opinion that, notwithstanding the decision of Judge Lowell in the "Red Fox" case, as the piano score was the first production of the composer any one had a right to make an independent orchestration therefrom, provided the piano score had become public property.

The new play by James Roach, the actor, which he sold to John F. Poole, is not called *The Amadan*; but another Irish word is used, the meaning of which is *The Red Fox*. The terms of the sale were \$800 cash and an agreement by Mr. Poole to engage Mr. Roach at a stated salary per week to play the principal rôle. John Stetson offered Roach \$1,000 for a half interest in the play; but the Poole offer was considered better by the author.

Frank Cushman and Francis Leon, the latter widely known in his burlesque prima donna specialties, retired from the ranks of Haverly's Mastodons in Cincinnati the past week, and propose the immediate organization of a troupe of their own under the style of Cushman and Leon's Minstrels. The combinations will take the road from Baltimore at an early date.

The Dood.



During the past few days a new and valuable addition has been made to the slang vocabulary of the period. It is not only likely to rival in popularity the favorite word *Masher*, but it gives early promise of entirely superseding it. We refer to the term "Dood." For a correct definition of the expression the anxious inquirer has only to turn to the right, trousered, brief-coated, eye-glassed, fancy-vested, sharp-toed shod, vapid youth who abounds in the Metropolis at present. He is a Dood. Where or how the name originated we cannot say. Whether it is vulgar and ungrammatically derived from the verb "to do" and is indicative of the frequency with which the youth belonging to the class in question is taken in and done for, or whether it is a bold attempt to foist the extinct dodo upon us by a shallow transposition of two letters, is a mystery. In any case, original or plagiarized, the word is expressive and fills a want long felt. It is true we could go to the French for "jeunesse dorée," or to the English for "crutch-and-toothpick brigade;" but neither importation satisfactorily filled the bill. "Masher" answered the purpose fairly well; but it was too broad in its scope, embracing old as well as young men, and suggesting no distinction in the matter of dress. The discovery or invention of Dood should be hailed with joyous acclaim, and so long as the species which it gave birth exists so long may it last.

The Dood is often seen in the lobbies of our theatres on first-nights. He puffs cigarettes or sucks his hammered-silver tipped cane in the *entr'acte*, and passes remarks of a not particularly intellectual character on the appearance and dresses of the actresses. His greatest pleasure lies in taking a favorite actress or singer to supper at Delmonico's or the Hotel Brunswick—places he briefly calls "Dels" and the "Bruns"—where he will spend his papa's pelf with a lavish hand, and feel thoroughly delighted with the investment if some of his "sassies" friends have seen him in the foot-light favorite's company. He hangs about stage doors in a coupé, and meekly endures the jibes and jeers of the carpenters and supernumeraries, who derive great pleasure from making fun of him. The actresses often accept the Dood's callow attentions, for they know that there is no possible risk of compromise attached to being seen with harmless fledglings of that breed. They eat his suppers, drink his wine, ride in his turnout—and give him in return the prestige that he obtains among his fellows from being recognized as "solid" with the women of the stage. Occasionally the Dood gets involved in difficulties of a character that he did not bargain for. Sometimes he elopes, sometimes he marries some fair charmer who, he finds, is not near so fair nor so charming when his papa withdraws that financial backing which he has always been accustomed to expect. Then he plays prodigal son, and papa goes into the Stock Exchange, makes a happy turn and sends the amount to his unwelcome daughter-in-law, who agrees to a quiet separation from the Dood.

Experience has proved that Doods have not an atom of honor or manliness in their disposition, and actresses should realize sooner or later that they cannot afford to squander their valuable time on such despicable little creatures. They may be harmless in one sense; but their candies, flowers, quail, Pommery Sec and carriages are all indigestible, and combined with the unhealthy providers thereof, are sure to bring on moral dyspepsia.

THE NEW YORK MIRROR.

The Giddy Gusher



ON FORTUNE-TELLING.

The Gusher got hold of a young woman the other day who was desirous of penetrating the veil of the future and contemplated visiting one of the advertising fortune-tellers of the city. The lady was in a great deal of trouble. The Alphonse of her existence had been mysterious and suspicious of late; there had been a terrible episode at a ball during the week before, and altogether the demon of jealousy was aroused. She announced to me her determination to "know the worst," and for this purpose visit a fortune-teller.

"Let's visit a half dozen of 'em," said I; "don't do things by halves. We will wring from fate the whole dreadful boodle of woe. I'll chip in and pay for three of 'em; you do the same; and out of six sees it will go hard if we don't seer little into the nefarious proceedings of Alphonse."

And we started. The papers gave the address of ten different astrologers, clairvoyants and fortune-tellers. We selected six and took the one nearest home for the first pop.

* * *

In the basement of a decent house on the East side we were ushered into the presence of an ordinary man of middle age, dressed in a business suit—"an every-day young man"—the sort of person you would expect to find behind the counter of any dry-goods store. He took my anxious friend into a little room without a window, lighted by a student lamp; asked her the day and hour of her birth; drew something on a sheet of paper that looked like a gridiron, with a rampant kitchen poker and a couchant kitchen tongs each side of it; held her trembling little hand and told her—"A dark man would work her mischief; she would be married within a year and lose her first children—twins—but afterward raise a large family; that 1884 would be the most critical time of her life; great danger would overtake her; and only by consulting the best star-reading astrologers in the place where she happened to be, would she avoid a season of woe."

This, with the gridiron, was only fifty cents, and we were well pleased. On the next block we struck an oyster saloon with the legend "Families Supplied" in the window; but on inquiring we learned that no such "large family" as our astrologer guaranteed would be supplied for fifty cents. Here we took a car up Third avenue to Thirty-something street to consult Madame —. Here we were received by a gray-haired man, who conveyed us into the reception-room on the first floor of a flat-house. Madame — proved to be an angular, slab-sided, sharp-eyed woman who wrested her information of the future not only from the hand of fate, but your own hand. She was a palmist. Maria removed her glove and submitted her claw to the inquiring gaze of the Madame. Now, then, our troubles began. The "line of life" had some very devious ramifications; the "Mount of Venus"—somewhere in the vicinity of the base of the thumb—exhibited a tendency to become volcanic; there was a terrible discovery made of disaster by sea in the neighborhood of the little finger, and a mysterious wrinkle near the centre of the hand predicted with unerring exactitude a red-headed husband of jealous temperament, and a cross-eyed boy who would be drowned in his twelfth year. Maria weakened and I hastened to disgorge my dollar, which was Madame's fee, and we went off, per Xtown bob-tail, to the lair of Professor —, in Sixth avenue.

* * *

This was up one flight of stairs, and was something like a supernatural shop. A thick pair of green curtains shut out the light. A tremendous chart of the heavens hung on the wall. Astronomical apparatus stood on the table, and a white-bearded, bald-headed old man in a long dressing-gown of sombre purple asked us gently to be seated. Again the hour and day of birth were requested, and our reverend informant began with a pair of dividers and a compass to cast a horoscope. We learned that Mars was in collision with Taurus at the time of our birth (which, being translated meant that our mothers were taking the bull by the horns). We were further disturbed by the announcement that Capricorn, whom we had always considered as friendly to us as old Capsicum, was inimical to our interests, and unless a conjunction with Cancer could be brought about, the year 1883 would be disastrous. The constancy of Ursa Major and Andromeda denoted a stamp of a husband with a predilection for apoplexy and four children, more or less unhealthy; and the active interference of Saturn at an angle of forty-five degrees with our guid-

ing star showed but too plainly that our maiden aunt Hannah would be removed by measles during the coming Summer.

* * *

I supported Maria down the stairs, bearing the Nativity that cast such a shadow on our prospects under my left arm, and we turned our dejected footsteps toward Dr. —, an unfailing medium for probing the future for the bullets of fate. There was considerable cheerfulness about this gentleman's apartments. He had birds and musical instruments hanging round, and a familiar-looking bit of drugged and red table-cover and dried grasses in the place. The spiritual Doctor turned out to be round and jolly and redolent of beer freshly drunk, and we sat down to hike up spooks in the best possible trim. He asked me if I had ever consulted spirits before, and I told him I had enjoyed an intimate acquaintance with Charley Foster and his large collection of choice spirits—that when Jim Collier kept the "Histry" corner of Broadway and Thirteenth street I was qualified to give rectified opinions on the subject, and that my relations with Shed Shook settled the matter. I knew as much about spirits as a distillery, and so the seance began. We wrote the names of dead friends on slips of paper. I wrote some very dead ones—Duff and Randolph T. P.—and we got prompt communications. I should say by the sound of their raps that Duff wears boxing-gloves in the other world and Randolph brass knuckles.

* * *

At all events, we got little out of dear old John concerning the future. He clung to the past with painful tenacity. As far as we could make out, he is playing on a wind instrument in preference to a harp, and his communications seemed to refer to his earthly troubles, and yet he didn't like it where he was and wished he could be reinstated in his former rookery in York, where he b-Lewis own horn, Drew small houses and made Daly excursions into his kick, but had his own way. "In this Fielding and Morantic manner did our old friend discourse." The other defunct had even less to say. He seemed to be in pain, and appeared to think we knew better what was going to be done to him than he of what would happen to us.

Maria's Aunt Hepzibah came up with remarkable viciousness. She said "she was watching over to direct and indirect her, but want of faith kept the conditions unfavorable. The year 1885 was to be one of powerful disaster. A faithless husband, two children with the rickets, inflammatory rheumatism and a bad fall would all come to her in that year." I thought this was tough, for a Spring, Summer, hard Winter and a bad Fall to drop into one year broke her quite up. The procession formed again and we took up the line of march for Mrs. —, who was infallible and dwelt on Forty-first street. This critter was cadaverous and gray, and looked like Cushman made up for Merriles—and, indeed, an evident attempt at a supernatural get-up had been made; her bony hands had been lined with India ink till they were ghastly; a hollow circle of purplish ink surrounded her eyes; her dress was of black cotton velvet, and a mass of coarse black lace fell round her head and shoulders. She sat down in front of Maria, and when Maria from force of habit was about to say she was born at four o'clock, Sunday morning, in the year —, the prophetess shut her lips by saying: "I know all your past as well as your future." This made me very comfortable. I thought, "Well, we've struck the right old cat at last;" but she shall keep her attention on Maria. There are some little things in my last week's life I desire to keep remarkably shady. Just here Mrs. — took Maria's hand, shut her own eyes and began to have fits. The spasms were wicked to see, and Maria, being weakly, got scared; but I reached for a water pitcher and remarked, "This woman must be brought to by immediate and copious inundation—the Croton is rising." So was the prophetess, as the first drop struck her. "Put down that pitcher," said she. "I am going into a trance." And she did—but with one eye half opened and keeping a bright lookout for me.

After a space of silence she began murmuring indistinctly, and suddenly gaining her power of spirit, she cried: "Oh, Heaven! what a condition this poor woman is in; the left lung is infested with tubercles; the right ventricle is much impeded; this is a sure case of heart's disease; the aorta does not act normally; your stomach is impaired; the coats of the stomach fails in some respects." Being a female stomach, I asked if the coats were not in this case petticoats; but was instantly repelled.

"The pleura doesn't suit me," continued the doctress; "symptoms of inflammation is visible in the pericardium." (We were getting at the trouble with Alphonse now.) "A species of congestion has took place in this locality. Just here Maria's diaphragm stopped her, but her scientific insight tramped over that obstacle, and with a shriek of alarm she brought up at poor Maria's liver. "Mercy! Mercy! how do you get round and manage to live? here's such torpidity as I never see." Now, then, I interfered. "We came here to get information of the future, not to have a medical examination," I said.

"But this woman hasn't got no future with things carrying on this way inside her," explained my trance-parent fraud. Maria by this time began to feel very unwell, and the

doctress continued her explorations. I sought to break off this unpleasant thread of investigation by asking questions.

"How do you know the lady's liver is torpid?" I inquired.

"I can see the torpids," said the doctress; "and unless she takes my medicine for liver complaint she won't live a year."

I grabbed Maria and made for the door. Madame came out of her trance in a hurry. "You haven't paid me for my examination yet," said she.

"And that ain't the worst of it," said I. We gained the street without further interference. Now, then, for the wonderful gifted seventh daughter, born, as Nat Goodwin says, with a gall.

* * *

It was growing late of a murky afternoon as we toiled up the steps to the den of the gifted one. She, like her predecessor, was given to time-compelling tricks. A dark gown on which cabalistic characters were sewn of white cotton adorned her rotund figure. She took a greasy pack of cards, her kit of tools for picking the lock of the gate of futurity, and commenced operations. Maria was to lose her husband in 1883; but marry again the next Fall, have six children; meet with a money loss; a dark man was coming to the house; there was to be a speedy removal, a letter to her bed from across sea and general faint-heartedness. In this glad way we were making history very fast, when it occurred to me I had seen fortune-tellers before. I studied her grimy old features till they came back to me, and then I concluded to go into the fortune-telling business myself.

"Why, see here," said I; "let me read the cards: you engaged for second old woman with George Howard for a season at the Adelphi Theatre, Troy, about twenty years ago. You were to join the company at Green's Opera House in Albany, and play in a version of Ida May. You came up to the back door at the last minute on the night of the company's first performance there, and told a frightful story of present necessity that got a few dollars out of the management to go get your baggage off the boat. You came back in half an hour so comfortably full you could just walk. You managed to escape the eagle eye of the boss, and got on the stage. You wandered on in a scene where you had no business, sat down on a garden bank, fell off it speechless, and ended your engagement in just twenty minutes after you entered on its duties. So having disclosed your past, we wish you a good afternoon," and gave our two dollars, and lugged my friend out.

Maria isn't satisfied. She says she didn't get any information because I was along; and this week she's going to tackle fate without

THE GIDDY GUSHER.

The Police and the Passion.



On Monday argument was heard in Supreme Court Chambers on the question of a mandamus to compel Mayor Edson to issue a license to Salmi Morse to enable him to produce the Passion. Judge Ingraham decided that there was nothing in the statutes to compel the Mayor to issue a license. The Judge held that the statute was not mandatory; but allowed the Chief Magistrate of the city to use his discretion. This was a blow to Mr. Morse. Not only is the decision adverse to him, but the Police Commissioners have taken up the subject. In conversation with a MIRROR reporter yesterday, a police official said:

"The play ought not to be presented; it will result in trouble. I do not say this from a religious standpoint, though even from that view of the subject I think the Passion should be suppressed; but in my opinion it would result in bringing about one of the worst riots this city has ever known. You are aware how very bitter all religious contests are. Now, this play is an open insult to the religious convictions of thousands of men, not only in the lower, but also in the upper classes of society. If the Passion is given, I believe that a mob will ransack the place on the opening night. Of course it will be the duty of the police to protect Morse and his company of actors, and this will bring on a conflict. For this reason the authorities ought to suppress it."

Counsel for Salmi Morse told the reporter that the case would be carried up two weeks from yesterday. Argument on an appeal is to be heard. On Saturday next Mr. Howe, on behalf of Mr. Morse, will apply for an injunction to restrain the Police Department from interfering with the production of the Passion.

Professional Doings.

—Frank Hall, agent for Frank Mayo, is in the city.

—It is reported that John E. Owens will star again next season.

—Justin Vandike and Harry Parker have joined the Emma Leiad co. in Missouri.

—Frederick de Belleville is not going on the road or anywhere else to play in The Long Strike.

—Fred Maeder of Philadelphia is at work on a new musical comedy in which Lisette Ellani will star.

—Fay Templeton's season has thus far been her best. She is a favorite through the West and South.

—Suit will probably be brought against the Bee Line for damages caused by the killing of H. G. Guthrie.

—Marjorie Bonner, of the Rhéa company, says she does not intend to star next season, as has been reported.

—The Southern press are enthusiastic over Raymond's "Majah Bob Belter, sub."

—Undeterred by his bad luck—due entirely to mismanagement—Rossi is preparing for another American tour.

—Ben Maginley was robbed of a diamond stud while on his way home on a Fourth avenue car last Sunday night.

—Ernest Stanley has been engaged by John Stetson as advance agent of the Corinian Brothers and Monte Cristo.

—There is prospect that Mile. Rhéa will play a New York engagement following the Cincinnati Dramatic Festival.

—Anson Pond, author and manager of Her Atonement, says he does not rent Haverly's Theatre, but plays on shares.

—Dave R. Allen, of Fred Ward's company, has secured time through the South and West for a new star in the Irish comedy line.

—Saturday night's house at Booth's Theatre was the largest since Booth's last engagement there. Money was refused at the doors.

—Barney Campbell's Siberia is not limited as Haverly's Theatre; but will run as long as the management see proper to keep it on.

—R. G. Morris is negotiating with Colonel Haverly for the production next Fall of his new melodrama, The Pulse of New York.

—P. J. Reynolds, of the defunct Caufman company, will finish the season with the company supporting Lester Wallack in Rosedale.

—Jeffreys Lewis closed last week for a season of nine weeks on the Pacific Coast, beginning on July 30. She will play West from Denver.

—Lisette Ellani will star next season in a new musical comedy now being written for her by a well-known author. Spies and Smart are filling her time.

—Wallack plays Rosedale at the Windsor next week, and then goes on the road for a few weeks presenting the same drama to our country cousins.

—The Soldiers' Home at Dayton, O., has not got a manager for this season as yet. The failure of last Summer seems to have discouraged would-be.

—J. M. Hill came to the city from Boston Thursday on business. He returned to the Hub Friday night. Mather's business there has been immense.

—Leslie Gossin returned from his tour through New England yesterday, and will probably take a place in the cast of Monte Cristo on the road.

—Barry and Fay in Irish Aristocracy are reported as doing an immense business through the West, and Syl. Hickey, their manager, is consequently happy.

—Charlotte Thompson played a matinee and night performance in Houston for a complimentary benefit to Manager J. E. Rielly, of Pillot's Opera House.

—Edward Wodiska, who played leading business in Only a Farmer's Daughter in the early part of the season, is seeking an engagement as juvenile.

—Ben Maginley is engaged for six weeks to play with Boucicault in The Amadan at the Manhattan. He will act the part William Warren is doing in Boston.

—In a letter received by a gentleman in this city, Oscar Wilde announced anew his intention of going on the stage. He is to debut as Romeo.

—Ben Maginley and a selected company will give a week of A Square Man at the National Theatre, Philadelphia, beginning Monday, March 5.

—Charles Frohman says that since the rail-road accident at Galion his right side is so much bruised that it looks like a stand of bills in seven colors.

—Edwin Arden assumed the part of Herbert Winthrop last week in Young Mrs. Winthrop, at the Madison Square Theatre. He acts extremely well.

—Max Freeman came over from Philadelphia on Monday morning, and began rehearsing the supers for Siberia. About one hundred were engaged in the rehearsal.

—A benefit tendered by Mrs. Langtry and Manager R. E. J. Miles, of Cincinnati, to the flood sufferers in that city, occupied on the 16th at the Grand, and netted a trifle over \$1,100.

—E. B. Ludlow, business manager for Anson Pond's new play, Her Atonement, has booked the attraction for five weeks at Haverly's. The first dates are Baltimore and Brooklyn.

—Rillie Deaves, the California actress, who was out with James O'Neill, and who refused the part offered by Mr. Stetson in The Corsican Brothers, has been engaged to play Esmeralda.

—Mary Anderson will wear some of the handsomest and most expensive dresses ever seen on the stage, when she appears as Juliet, Desdemona and Julia, at the Cincinnati Dramatic Festival.

—Owing to the large number of attractions booked in Michigan towns at present, Charles Watkins, manager of Ada Gray, has cancelled some of his dates and placed them in less frequented localities.

—Pike's Opera House, Cincinnati, has for two years been used for the Board of Trade rooms, and the lease to the Board has yet three years to run. After that the house will be remodeled and made into one of the handsomest opera houses in America. The auditorium will be lowered to the ground-floor, and every effort will be made to transform it into the model theatre of the country.

—W. J. Ferguson left John A. Stevens company at Cleveland on Tuesday.

—Yorke Stephens and Helen Leyton are engaged at Duff's for next season. They are to go to Frisco.

—The Gorman Opera company are laying off for a spell to rehearse Ioanthe and—Pinshore.

—T. J. West, formerly with Hagen's Minstrels, is now doing the advance business for Minnie Hawk.

—The name of the house at Ann Arbor, Mich., has been changed from Hill's to simple Grand Opera House.

—Amy Lee is amusing herself during her resting spell by visiting the various theatres and seeing other people act.

—John Jack, of J. A. Stevens' company, had twenty dollars' worth of his wardrobe stolen last week in Cleveland.

—Mile. Cornelia, the prima donna, contributes a large share of the evening's entertainment at Booth's Theatre.

—To-night (Wednesday) the attacks of the Grand Opera House and Park Theatre, Newark, will have their annual ball.

—The Elks had a benefit at the Tabor Opera House, Denver, last Saturday night. Louri's Specialty company lent their services.

—The Ensign Comedy company, who are in Cleveland this week, give three nights and a matinee in aid of the flood sufferers.

—Mrs. Frederick de Belleville is a clever composer of dance music. She has

THE NEW YORK MIRROR.

PROVINCIAL.



PHILADELPHIA.

Chestnut Street Opera House: The Corsican Brothers, enacted by Booth's Theatre co., was presented Monday evening. It has been put upon the stage most admirably as regards scenic display. While Dion Boucicault's translation and adaptation of "Les Frères Corrèze" is familiar to all theatre-goers, the old drama, although accorded many strong casts in the days gone by, has never been put on so handsomely as in this revival. The scenic effect may be said to be the great feature of the production. C. Haugs' impression in the rôle of the Duke of the old Franchi brothers. The McCullagh Opera co. will commence an engagement on March 5 in Heart and Hand.

Arch Street Theatre: Oliver Doud's Byron as the Fornier in Across the Continent is the attraction of this week. Willie Edouin's Sparks are announced for 26th, and will appear in the new piece entitled A Beach of Keys.

Walnut Street Theatre: Tony Denier's Humpy Dumas is the attraction. F. W. Warde, as Virginia, is heralded for 26th.

Hailey's: Sister is drawing big houses. One week more of the sensational drama, which will be succeeded by Maude Granger in The Planter's Wife.

Lycceum: Donna Juanita is drawing well.

Lyceum: Donna Juanita is drawing well.

THE NEW YORK MIRROR.

Jessie Winston Opera co. is booked for 19th and 20th, and will do good business.

IOWA CITY.

Opera House (J. N. Colcord, manager): Litta appeared 10th to poor business, but gave good satisfaction. The Ida Mae Frys Opera co. have had crowded houses 19th and 20th, in halls of Corneille. A Madison Square co., in Esmeralda, 16th. Harry Miner's Comedy Four, 20th.

Items: Esmeralda has the largest advance sale of the season.—Harry Miner's Comedy Four have cancelled all dates in the East on account of "high water."

DUBUQUE.

Opera House (Duncan and Waller, managers): George Mitchell and a very strong co. presented Little Red Riding Hood, 12th and 13th, to the largest one-night business of the season. Barry and Foy's Irish远足 appeared 10th to good house. Harrison's Photo comic 20th, 21st, of poor. Squatter Sovereign 22th. All-Star Specialty comes March 3; Frank L. Foy's instead of 6th.

Items: Edward Duncan, manager of the Opera House, departed 14th for New Orleans, in the interest of health and pleasure.

SPRINGFIELD.

Grand Opera House (Fuller, Trumbull, business manager): The Passing Regiment, 13th, to poor house. The piece was a brilliant success in the comedy line. The world was excellent throughout. The Champion City Guards made a fine appearance. W. J. S. Foy's and Fox, 14th, to fair house. Scanlan is a wonderfully clever actor, and his support surpassingly good. Royal Maid-Hearts 15th, to large business. The entertainment was heartily enjoyed. Bartley Campbell's White Slave co., 16th, to good audience. The really stirring and powerful play was splendidly presented. Billy Love, an old Springfield boy, one of the co., and was enthusiastically greeted. Devil's Auction March 1; Komen's Open House (George H. Cole, manager): William Stanford, in Marble Heart (matinee) and Merchant of Venice (night), 17th, to fair house. Fair co. appropriate scenery and effects. Jubilee Singers, March 17; Frank Moore, 18th.

Items: The Scanlan co. has been compelled to cancel dates ahead on account of floods, and gave two performances at the Grand to-day, 17th, to good houses.

KANSAS.

ATCHISON.

Corinthian Hall (Thomas Mulvihill, manager): Mr. and Mrs. G. S. Knight, in Baron Rudolph, 13th, to a small but delighted audience. Bad weather and the mud waiting for Maggie Mitchell, who plays here Monday night, caused the small house. Knight's receipts were \$35. Minnie Hall, 14th and 15th (team): All the best scenes. Maggie Mitchell was taken in a half hour earlier the chart was open.—Mr. and Mrs. Knight are coming back in March, when they will have a large house.

FORT SCOTT.

Davidson's Opera House (W. P. Patterson, manager): Chase Scott, 16th and 17th. Anthony and Eddie, Uncle Tom's Cabin co., comes 22d, Fay Templeton 23d and 24th.

KENTUCKY.

LOUISVILLE.

Louisville has witnessed the most terrible flood the past week. Six miles of the river front is under water. But this had no effect on the business of Lotta, who occupied Lotta's Theatre. It was comfortably filled every night. On Friday and Saturday the gas was very dim, if not entirely out. Harry Meredith's Ranch to at the Opera House, played to empty benches, with the exception of Wednesday matinee. The entire gross receipts on this occasion were donated to the flood sufferers, amounting to \$400.

The Whalen Brothers, managers of the Buckingham, gave the receipts of one performance to the flood fund, and J. B. Whalen was the first to subscribe individually to the relief fund.

Items: Phil Simmonds, representing W. J. Scanlan (who plays at Macaulay's next week), is in the city.—Marie Geisinger will be at Masonic Temple five nights next week.

MAINE.

PORLTAND.

Theatre (Frank Curtis, manager): The Hanlions, in *Le Voyage en Suisse*, gave three performances, 15th, 16th, 17th, to good business at advanced prices. The house was well papered first night. The Hanlions caught the town, and everyone was pleased. Next week, Robins and Crane.

Lyric Theatre: Harry Richmond and a variety do to good business.

MASSACHUSETTS.

LOWELL.

Huntington Hall (John F. Cosgrove, manager): Corinne Merriam gave Magic Slipper at matinee 10th to fair business, with Bijou in the evening to a very small audience. The Hanlions, which had never seen a concert, 11th to a good house. John McCullough as Virginia 15th to \$1,000 house. Manager George has booked him for two nights next season, when he will appear as Brutus and Virginia. Snyder and Grau's co. in Iolanthe 14th to a fair audience. Buffalo Bill 22d; Female Mastodons 24th; Boucicault in the American March 19.

Music Hall (Simons and Emery, lessees): The Hanlions had good house 12th, 13th and 14th, and could have played to good business if they had remained the rest of the week. Jeffrey Lewis 22d.

LYNN.

Music Hall (J. F. Beck, manager): Hyde and Behman's Specialty co. 12th to fair house. The variety also did not run very smoothly, owing partially to a poor orchestra. The concluding feature of the entertainment, The Two Johns, was well done, and is a very funny comedy. The Ulmers appeared 15th in '49 to a small house. No fine piece of work has been seen here this season except *Wimer's Carrots*. George P. Ulmer as '49 was all the comic could desire. The supporting co. with one or two exceptions, is a good one. The co. will appear again in our city at the Ushers' benefit, March 5; Carrie Swan in *Madame* 6th to fair house 16th; Boston Theatre co. in *White Slave* 17th to a packed house.

WALTHAM.

Music Hall (R. B. Foster, manager): Boston Theatre co. in *White Slave* 15th to large house and well-pleased audience. Thatchers, Primrose and West's Minstrels 21st will no doubt have a large audience, as the advance sale is quite large.

FITCHBURG.

Opera House (A. Whitney, proprietor and manager): Thatchers, Primrose and West's Minstrels 14th gave a good show to a large house.

City Hall (James P. Compton, manager): Boston Theatre co. in *White Slave* 14th to crowded house. Snyder and Grau's co. in Iolanthe 15th to good house. Nothing next week, as the Hall is used for a fair.

HAVERHILL.

Items: owing to failure to connect, the special scenery used by the managers did not arrive until the next day after the performance, and in spite of that the piece was rendered in a very realistic manner.

Items: The Hanlions, in *White Slave*, 14th to a packed house.

Items: The Hanlions, in *White Slave* 15th to a good house.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Palmer and Ulmer's Danites, under G. A. K. management, 15th, gave a fine performance to only fair business. Iolanthe 16th will no doubt have a large audience, as the advance sale is quite large.

BROCKTON.

Opera House (H. L. Bryant, manager): Murray and Grau's Specialty co. 12th to fair house. The variety also did not run very smoothly, owing partially to a poor orchestra.

Items: The Hanlions, in *White Slave* 13th to a crowded house. The play was better than the previous week. The Hanlions, in *White Slave* 14th to a good house. Nothing next week, as the Hall is used for a fair.

FALL RIVER.

Academy of Music (George Hackett, manager): The original Boston Theatre, which includes the Hanlions, Redmond, Fraser Coulter, D. J. Maginnis, and Mrs. Thomas Barry, in the *White Slave* 15th to standing room only. The co. was far better than the play. Redmond's co. in *Madame* 16th; Thatchers, Primrose and West's Minstrels for 24th have cancelled their date.

WILMINGTON.

Music Hall (J. B. Price, manager): Inger's, 15th, gave a good performance to a large audience. He was several times recalled, \$750, which would have been \$1,000 if he had played at popular prices.

Items: Looking over the date-book at the Academy Iolanthe has a liberal number of attractions booked for the remainder of the season.—The Boston Theatre co. have made their last visit here this season, having been three times with the following results, viz.: *World*, \$600; *Youth*, \$350 and \$300; *White Slave*, \$350. Most novelties will give us *The World*, *Free Pardon*, and several of the pieces will be put on the Boston Theatre. They have the best reputation of any on the coast here, and are always greeted with full houses. I am indebted to their accommodating manager, Quincy Kelly, for favors at each visit.—Mary Anderson has out many fine window cuts.

TAUNTON.

Music Hall (A. B. White, proprietor): Snyder and Grau's Opera co. in *Iolanthe* 12th to a small house; performance poor. Thatchers, Primrose and West's Minstrels 24th to the largest house of the season—\$950. Attucks' Jubilee 25th; Jeffreys Lewis in *La Belle Russe* 26th.

Items: Snyder and Grau's Opera co. came to grief in

this city. The receipts were attached, and they had to pledge their baggage to get out of town.

WORCESTER.

Worcester Theatre (Charles Wilkinson, manager): The Ida Mae Frys Opera co. have had crowded houses 14th and 15th, in halls of Corneille. A Madison Square co., in Esmeralda, 16th. Harry Miner's Comedy Four, 20th.

Items: Esmeralda has the largest advance sale of the season.—Harry Miner's Comedy Four have cancelled all dates in the East on account of "high water."

NEW YORK.

Items: John Magie, ahead of the Hanlions, remained here three days.—T. P. and W. gave the best performance in minstrelsy ever seen here. Their salutation to THE MIRROR, was "Glad to see you here."

PITTSFIELD.

Academy of Music (C. C. Packenbush, manager): Sullivan and Gaylord's Female Minstrels, 12th, to good business; some of the specialties are excellent. Jesse James comb., 22d; La Belle Russe, March 3; Marion Elmore, 14th; Oliver Dyer, 20th.

Items: Edward Duncan, manager of the Opera House, departed 14th for New Orleans, in the interest of health and pleasure.

CHESAPEAKE.

Academy of Music (J. W. Hamilton, manager): Hyde and Behman's Consolidated co., 12th, to light business. The entertainment was a good one and merited better patronage. Robson and Crane, in *Sharps and Flats*, 17th, gave a very pleasing entertainment. The receipts were about the best of the season, about \$900. Charles Fostelle, in Mrs. Patterson, 22d; Jessie James comb., 23d; Carrie Wilson, 24th; Troubadours, 25th; Pat Rooney, 14th; Margaret Mather, 16th; Boucicault, 21st; Esmeralda, 26th; Bartholomew's Equine Paradox, 27th, week.

DETROIT.

Academy of Music (J. B. Foy, manager): The World, with its shipwreck, raft, explosions and mad-house, was the attraction for the week ending 17th. The receipts of the engagement were only fair, notwithstanding the fact that the piece was well staged and fairly acted. James W. Hardwick, in his best house they have had here, Errors, 15th, to a crowded house despite a hard rain. Thatcher, Primrose and West to a big house. They gave an unusually good minstrel performance, clever in all respects.

NEW YORK.

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ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manager): At this cosy theatre, The World, with its shipwreck, raft, explosions and mad-house, was the attraction for the week ending 17th. The receipts of the engagement were only fair, notwithstanding the fact that the piece was well staged and fairly acted. James W. Hardwick, in his best house they have had here, Errors, 15th, to a crowded house despite a hard rain. Thatcher, Primrose and West to a big house. They gave an unusually good minstrel performance, clever in all respects.

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THE NEW YORK MIRROR.

NEW YORK MIRROR

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Barlow, and Wilson (2)
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Barrow, J. O.
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Cushman, Alex.
Carhart, J. L.
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Curren, F.
Callender's, Consolidated
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Candy, S., Senator
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Cleves, Lillian
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Cowan, J. F.
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Gibson, Ward Thorne
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Lawrence, Geo.

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Morgan, Minnie
Mosley, Thomas
Madigan, E. H.
Malone, Jno. T.
Morrison, Lewis
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Morrissey, J. W.
Moore, C. (2)
Moore, T. H.
Moss, J. E.
Mystey, Wm.
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Montresor, Geo. L. (2)
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Moreland, A. C.
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Merrill, Mang. J.
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Pitou, A.
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Rosen, Mrs. (2)
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Randell, W. H.
Robbe, C. M.
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Rosen, Madame
Riel, Alf
Recacocha, Juan de
Rial, Jay
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Roife, Chas.
Robb, J. H.
Robins, John and Sivian
Sturges, J. A.
Stanly, Ernest
Strang, Wm.
Skiff, Wm.
Sylvester, Henrietta
Sibson, Will
Sargent, H. J.
Staafford, J. K.
Tillotson, J. K.
Tillotson, Mrs. Edward
Thorn, Mrs. C. R.
Villa, S. B.
Verona, Salter
Verne, Buela
Venn, Miss
Westford, R. W.
Wetherell, E. J.
Wheeler, Gus (2)
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Wowers, Rose
Warde, F. B.
Wheeler, May
Woffington, Peg
Watson, S. B.
Wilson, H. T.
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West, Robt.
Wyckoff, Frank N.

* * * The New York Mirror has the Largest
Dramatic Circulation in America.

Cancelling Dates.

As the one-night stand reform movement progresses, certain phases develop which were not anticipated when it began. THE MIRROR sought to ventilate and rectify one evil, but several have been unearthed. The most flagrant of these is the habit traveling managers have of cancelling dates made with hall proprietors in the smaller towns. The latter, in their statements to our provincial representatives, universally complain of this practice, and several cite instances which go to prove that they have frequently suffered considerable financial loss from this cause. They also assert that it is extremely rare for managers to indemnify them when contracts are thus violated.

To discuss the question of dishonesty in this connection would be entirely superfluous. The same code of honor that regulates the conduct of men engaged in commercial pursuits applies, or should apply, to theatrical management. The loose style of transacting business which prevailed among managers and actors alike some years ago has gradually given place to systematic and regular methods. A number of our heaviest operators have shown that the greatest profits are secured by manipulating attractions and dealing with managers in precisely the same manner that a merchant of solid standing carries on his affairs. Theatricals are becoming less a field for speculators, and more a field for reliable business men, with each succeeding season.

The facts developed in the out-of-town managers' interviews indicate the existence of a practice that may be dignified by no name, but is more than swindling; for if a hall proprietor is induced to give his house to a manager for a certain night, and the

manager of the latter fails to keep faith, the hall man is cheated out of his share of the night's receipts. If the boot were on the other leg, and resident managers regularly booked two attractions for the same night, a terrific howl would go up against the arrangement. Yet there is no more justice in traveling managers cancelling dates without making good the loss they occasion than there would be for resident managers to make duplicate bookings.

The provincial managers almost unanimously second THE MIRROR's plan to regulate the number of attractions played each week by the support that can safely be guaranteed visiting companies by the theatre-going classes of their respective towns. But they demand protection as well as the peripatetic manager, and they are quite right in so doing. There must be mutual good faith to ensure the success of any reform calculated to improve the present deplorable condition of things in the smaller towns. One manager writes us that he started the one-night-a-week plan this season; but every one of the four attractions booked at his house during the month of December cancelled dates, and the doors of the theatre remained closed during that period. This is a most abominable and dishonorable state of things, and, in advocating a remedy for the wretched condition of the small places so that they will become once more a source of profit, we shall also bear in mind this crying evil and endeavor to destroy it.

We shall be obliged if managers out-of-town will send to us all cases in which dates have been dishonorably cancelled. These we will publish, in order that other managers may be able to gauge the reliability of the attractions down on their date-books. Publicity thus given will doubtless go a long way toward putting a stop to the injurious custom.

Literary Men as Dramatists.

A certain contemporary of ours has been trying to show that we have no great American plays because the men who could write them—novelists and journalists—will not trouble themselves to do so. It quotes that very eminent literary authority, Frank Lee Benedict, as saying that he does not dramatize his books because he cannot afford to waste time in peddling plays when he can dispose of stories with half the work and double the return. Doubtless this is true, for Mr. Benedict's novels, while serviceable enough in whiling away a lazy summer hour under a tree or on a hotel piazza, are not in the least indicative of extraordinary talent on the author's part for making dramas. We cannot deny that he is perfectly right in supposing that if he wrote a piece he would have to supplicate a long time before he could get it produced.

But our contemporary is altogether in error. In the modern significance of the term, literature does not embrace dramas, which are written to be acted and not to be preserved as literary products. It by no means follows that poets, essayists and novelists are qualified to write successful plays; indeed, there are many instances we might cite where attempts in that direction have signally failed and brought humiliation and disappointment upon men of letters whose position in their own proper sphere is lustrous. Dickens, Tennyson, Buchanan, Longfellow, Thackeray, Reade and Collins all met with bitter defeat when they left their novel manufacturing and poetizing to seek for fame as contributors to the stage. The failure of such brilliant and intellectual men not only proves that modern dramatic composition is no simple accomplishment, but that literary eminence actually militates against an author's hope of achieving great things as a dramatist. The poet is fancy free. His song may be sung in one key; it may be merry or sad; it need not combine joy and pathos. The dramatist, on the contrary, is obliged to run the whole gamut of human emotions. He is anchored to earth; he cannot soar into the roseate clouds of imagination like the poet; he must hold the mirror up to nature and present such pictures to the view as will act upon the sympathies of the spectator. His art lies in exciting the varied emotions of the heart. The poet appeals to the intellectual sensibilities solely. The dramatist's work is enjoyed by all, while the poet's gifts are studied and appreciated by a comparatively limited class. In a lesser degree the novelist is hedged by the same restrictions. He cannot construct a play as he constructs a book. He is diffusive and improbable, and he handles his materials in a totally different way to that of the dramatist. In short, the dramatist must be intellectual and the dramatist must be human. That is the case in a nutshell. As for Frank Lee Benedict, he might possibly succeed in a field where such lustrous literary lights as Dickens

and Tennyson have failed. But we doubt it.

In the matter of the comparative rewards of novel-making and play-writing, our contemporary is also far astray. Bartley Campbell, for example, makes more money with one successful play than Mr. Benedict makes with two successful novels. With a single exception, the profits of The Galley Slave have never been equalled by those of any American novel. The exception is Harriet Beecher Stowe's "Uncle Tom's Cabin," which is a phenomenal publication. We venture to say that Fred. Marsden, Joaquin Miller and A. C. Gunter have each cleared larger sums from their pieces than Mr. Benedict or any other American novelist has from all his books put together. There is very little money in authorship under the existing state of things. The land is inundated with cheap pirated editions of the best and latest foreign works, and American novels at profitable prices have little chance against the ruinous competition of Seaside Libraries and Franklin Squares. Three thousand dollars is considered a lucrative return for the author of a successful book. Ten thousand dollars is not a rare reward for the writer of a play that makes a hit.

Our novelists outnumber our dramatists twenty to one. That is because good plays are infinitely harder to write than good books, and few men possess the gifts required for exploiting advantageously in the former direction. Buchanan and Tennyson are great literary men; but they cannot write dramas. Bartley Campbell is not a literary man at all; but he can write dramas.

Mr. Dana Objects.

Know all men by these presents, that Charles A. Dana objects to the bill introduced in the State Legislature recently for the purpose of securing to the Actors' Fund the license monies which are now annually paid to the Society for the Reformation of Juvenile Delinquents. We suggested and framed that bill last September. As THE MIRROR represents the profession, and as the Sun merely represents Charles A. Dana's peculiar views of men and things, it is only proper that we should examine and reply to the latter's objections.

The principal one of these, we strongly suspect, is not so much a matter of principle as of politics. It lies in the fact that the bill is engineered by Senator Grady.

This gentleman was elected to office by Tammany, and Tammany is the powerful political organization over which Mr. Dana's bitter enemy, John Kelly, holds sway. Mr. Dana is too sagacious a journalist, of course, to allude directly to this; but as almost every measure of the Tammany Sachem or his trusty henchmen is not only an abomination, but inimical to the public welfare, the inference is forced upon us that the Sun's bold opposition to Senator Grady's proposed law springs from no other cause.

But some more plausible and tenable position than that of political animadversion must be occupied, so Mr. Dana takes it in the following language:

Why should the State appropriate a portion of its revenue for the benefit of actors rather than for the benefit of persons engaged in other pursuits? The author or authors of this bill may very possibly assume that because the money paid for theatrical licenses comes from the actors it ought to go back to them. In this they reason wrongly.

The "author or authors" assume nothing of the kind. It is Mr. Dana who is absurdly wrong in presuming that on such a feeble assumption Senator Grady's bill is based. It happens that the money paid for licenses does not come from actors, but from managers. Even a Juvenile Delinquent could oblige Mr. Dana with this simple piece of information. He further argues that the Society, which has grown opulent on the money obtained for it from the theatres, shall continue to receive it; yet he wants to know why the revenue of the State should benefit actors rather than persons engaged in other pursuits. This is illogical and inconsistent. Juveniles engaged in delinquency comes under the classification of "persons engaged in other pursuits" still, if "persons engaged in other pursuits," like actors, are not to be benefited by the public revenue, what right have the blessed young Delinquents to any share of it, we should like to know?

It is plain from Mr. Dana's utterances that he is ill-informed or misinformed regarding the subject of which he speaks so unintelligently. We doubt very much if he understands the equipment or purpose of the Actors' Fund, for he says: "If the Legislature should decide to transfer these license fees to the Actors' Fund there will be a good many players to share in the proceeds. The names of the corporators cover nearly a whole page of the Session Laws for 1882, and the members comprise all sorts and conditions of men, from Lester Wallack to Fred Vokes. The Lambs

will have a fine dinner when the Legislature sets this dish before them." From this senile twaddle we gather that Mr. Dana that the members of the Fundshare in its proceeds like the members of any ordinary money-making stock company. Does he not know that all bodies of this description are not formed for the same purpose as the Sun Publishing Company, or does his knowledge of such matters not extend beyond the limits of that prosperous corporation? What the Lambs and their dinners have to do with theatre licenses, or what the Fund has to do beyond relieving the wants of sick and otherwise distressed actors, we are at a loss to imagine.

To express it briefly in the current vernacular, Mr. Dana must be away off his base on this point. We refer him to Aaron Appleton, agent of the charity, for trustworthy knowledge of the Fund, its objects and workings, or we will send him a copy of THE MIRROR that contained the plan of operations by which the Directors are governed, on receipt of a postage-stamp to defray the expense of transmission through the mails.

Clearly Mr. Dana does not speak competently on this subject. There are many reasons why the bill should become a law. One of these alone is sufficient, namely, that the payment of license monies to the Society conveys the disgraceful imputation that the theatres corrupt youth, and in some manner are responsible and taxable for their misdemeanors.

This blot has stood long enough, and we would gladly second any effort to remove it. Especially does the plan to devote the sums collected from managers to the charity that has already proved a blessing to the profession commend itself to all who have the welfare of actors at heart. If the State, instead of encouraging a refining educational, popular and necessary institution like the Theatre, sees fit to levy a tax upon it, then by all means let the money so exacted be used in helping to ameliorate the conditions of the unfortunate of a class that has never received that governmental recognition in this country to which it is entitled.

Our managers will gladly submit to the imposition of an unjust tax if by so doing they contribute directly to the relief of actors who have need of it. We earnestly hope for the successful passage of Senator Grady's bill, and we also trust that the legislators at Albany will be prevented by common sense from being misled by the vapid sophistry and erroneous statements of Mr. Dana.

Personal.



PAULLIN.—Louise Paullin will create the rôle of the heroine in Archie Gunter's Dime Novel at the Bijou on March 5. She is a charming artist. Her picture is printed above.

IONANTHE.—The next attraction at the Fifth Avenue will be the Barton company in Ionanth.

HOEY.—George Hoev is a member of Bartley Campbell's Siberia company now playing in Philadelphia.

CORSUAN.—James O'Neill will probably add George Hoev's drama, The Corsican, to his repertoire next season.

LANGTRY.—Mrs. Langtry will not star in America next season. At least not under Mr. Abbey's management.

ELLSLER.—Annie Ellsler, daughter of Manager John A. Ellsler, is said to be studying for the operatic stage.

YOUNG.—Miss M. Loduski Young will hereafter be known professionally as Loduski Young, dropping the initial M.

STETSON.—John Stetson went over to Philadelphia Monday afternoon to see the production of The Corsican Brothers in that city.

FISKE.—Marion Fiske has been confined to her room in Fourteenth street with a severe attack of inflammatory rheumatism for the last four weeks; but she is now better.

FLOODS.—The floods have seriously interfered with dates in the West during the past fortnight. Although suffering themselves, the profession have given numerous benefits for those in distress.

MARRIED.—John Thaxter White and Margaret Hatch, of a Hazel Kirke company, were married in Decatur, Ill., on the 10th. Only members of the company and Manager Haines of the theatre were present.

MATHER.—Margaret Mather has performed an unheard-offeat in Boston. Previous to her appearance Juliet was never played in that city more than three times in succession. She has just given fourteen consecutive representations of the part.

SALSBURY.—Nat Salsbury has forwarded a large and handsome stand of photographs of himself and the McHenry to adorn the entrance of the Euclid Avenue Opera House, Cleveland. This is in return for Manager Hanna's Christmas serenade.

HANLEY.—Much to the surprise of the wise, acres, Mart Hanley has made a big success of Squatter Sovereignty on the road, his business everywhere being large. Next season he will pilot a company playing the latest Harrigan and Hart success, McSorley's Inflation.

STEVENS.—Robert E. Stevens, associate manager of the Palmer and Ulmer enterprises, reached the city yesterday, after paying a flying visit to his companies in New England. He reports the business of both Carrie Swain and Lizzie May Ulmer as satisfactory in the highest degree.

MAEDER.—Frank Maeder, manager of the Troubadours, was in the city on Friday last, in consultation with his business manager, Charlie Crouse, who, by reason of illness, is compelled to remain in New York for the present. Mr. Maeder reports the business of the Troubadours as exceedingly gratifying.

TYLER.—George H. Tyler has sold his interest in the Bijou Theatre, Boston, to Mr. Hastings, President of the Bijou company. He has also resigned the management of the house, and will return to his first love, the managerial corps of Henry E. Abbey. Mr. Tyler is said to have received \$25,000 for his interest in the Bijou.

ATWOOD.—Charles T. Atwood, business manager of The World company, arrived from Philadelphia yesterday morning. The World closes the season Saturday night, and it is more than likely that a portion of the company will be employed by Mr. Colville for his Taken From Life company, and that the latter organization will fill most of the week stands of the former.

TEARLE.—Osmond Tearle called at THE MIRROR office yesterday and stated that, although he had been quite ill, he was glad to say that he was all right again. At one time last week he was on the point of giving up his part in The Silver King; but his physician pulled him through safely and he did not lose a night. Mr. Tearle contemplates with much pleasure his trip to California in June.

OUTRAM.—Leonard S. Outram, of the Salvini company, reached New York on Monday and joined the company on their opening at the Academy of Music. Mr. Outram has been confined in the hospital at Philadelphia during the past five weeks, suffering from typhoid fever. He reports his brother professionals and the Elks of Philadelphia as being very kind to him during his illness.

MORSE.—The application of Salmi Morse for an injunction to restrain the police from interfering with rehearsals of the Passion Play was to have been heard yesterday; but on application of the Corporation Counsel the hearing was postponed to Friday next. If the injunction is granted the rehearsal will take place on Saturday night.

THORNE.—The will of the late Charles R. Thorne, Jr., was filed in the Surrogate's office yesterday. It was dated in 1879, and gives all of his property of whatever kind, after the payment of his funeral expenses, to his wife, and in case of her death to his daughter Scharie Swift Thorne, and his stepdaughter, Eliza Willing Thorne, to be equally divided between the two.

JENKINSON.—Master Chattie Jenkinson made his debut as a solo violinist at the concert of the Philadelphia Horn Quartette, in that city, last Sunday evening. Master J., who is but eight years old, played a fantasia (

THE NEW YORK MIRROR.

The Usher.



*In Ushering
Send him who can't. The ladies call him, sweet.
—Love's Labour's Lost.*

The manager of the Opera House at Aurora, Ill., is a staunch advocate of the plan of limiting the attractions in the small towns to a rational number. I have received a sample of the circulars he is sending to the managers of all the combinations. It is a unique thing in its way, displaying considerable ingenuity on Mr. Corbett's part. On the outside is the picture of a fence which a ferocious dog, labelled "The Profession," is guarding. Outside the fence is a figure that looks like "The Barefoot Boy," but it is called "The Poor Local Manager." Not far away is "The Public" in the shape of a squirrel, which is "crowded up a tree by too many shows." The circular on the reverse side reads:

The millennium has come. No more crowded weeks or weak crowds! Only one attraction a week. No more small houses. No small attractions wanted. Working for health, glory (and curses) played out. After the silly lures now! Don't you know I am about to insure the new and (soon to be) popular move of booking only one dramatic company a week? I believe that one-night stands have been overrun at a loss to all. I know there is a great demand for more money in this plan of "only one a week." This is not an experiment. I have canvassed the matter thoroughly and will adhere to it—never booking more than six per month. You can book with me and get a guarantee of an open week if you like. It is not magnanimity on my part toward travelling combinations nor self-sacrifice that prompts me to do this. It is purely a selfish motive. There's more money in it; a chance to get and please better, and to reward the appreciative public. Going into this will necessitate my objecting to the promiscuous cancelling of dates, and I hereby enter my protest against that one-sided game.

Corbett is certainly espousing the cause with a vim which cannot fail to evoke admiration and secure new converts.

While on the subject of one-night stands, I must speak of one phase of the question which the provincial managers seem to have overlooked. The small towns do not offer the same inducements to combinations as the cities, and yet the inhabitants expect to get performances of equal merit and with the same accessories. The New Yorker pays \$1.50 to see Mary Anderson, McCullough, The World, the Wyndham Comedy company, Joseph Jefferson, and attractions of like magnitude; but the ruralite thinks he is doing his duty when he gives up seventy-five cents for the same privilege, and growls when the price is raised to one dollar. These stars and combinations are under heavier expense on the road than will filling engagements here. They have the extra transportation and other disbursements to make in visiting places that do not guarantee anything like New York profits. Besides, they are obliged to put out much more paper for seven or fourteen one-night stands than for a week or fortnight engagement in this or any other large city. If, to equalize this difference, these managers reduced their salary list fifty per cent. by substituting inferior people in their companies while en route, the theatre-goers out-of-town would loudly complain. Yet such a curtailment would merely be rendering the expenditures proportionate to the receipts. The small towns want the best attractions, and they insist on hearing them *a la New York*; but they will pay only half price for their amusement. If one of Anderson's, McCullough's or Jefferson's performances is worth \$1.50 in one community, it is in another, unless the price in the first place is excessive. Of course I know that the Kokomoites and Muskegonites are not able to spend as much money on theatricals as the people who live in the great cities; but this is only another reason why the managers in those towns and others of a similar size should immediately adopt the plan of playing but one attraction a week in order that the inducement of even modest profit can be held out as a guarantee to good companies. There are over two hundred combinations of merit travelling every season. These cannot fill all their time in large cities. The one-night stands are useful in breaking long jumps and saving railway fares. If, by the means THE MIRROR has suggested, they also ensure good business, there is no reason under the sun why they should not prosper theatrically in the exact proportion that their relative importance will allow.

Salini Morse has one consolation in prospect if the authorities finally prevent the performance of *The Passion*—his Twenty-third Street Shrine is a pretty little theatre, that slight alterations can be turned into a dry house; such as we have needed since resigned that style of business at the such an even. Mr. Morse's first success would be to secure a first-class

passage to his Jamaica plantation for the manuscripts of every one of his forty plays.

The speech that Graves, the stage manager of *The Passion*, made on Saturday night to the people who had got inside the theatre, and who in obedience to the law had to be dismissed, was a choice effort, quite worthy of the scholarly Salmi himself. "We hope," said Graves, "to give *The Passion* without let or hindrance before the next week is over, in spite of the opposition of fanatics or any body politic. [Great applause.] We do not intend to offend anybody, but the majesty of the law must be respected. Every one not connected with the performance will now please leave, as we cannot allow anybody to remain—anybody whatsoever. Regretting this necessity, I wish you good night." Then there was a general stampede for the back door by which most of those present had come in. The humble—nay, sanctimonious—expression of Graves's mobile countenance during his oratorical effort was truly beautiful to gaze upon. But there wasn't anything like the same amount of religious feeling manifested by the young gentlemen and ladies who are to represent the Multitude. I heard one say to another just inside the stage-door—the sacristy, I suppose, Morse calls it—"Say, Cully, where's Judas?" "Dunno; he went down de street a while ago wid Pontius Pilate. Guess dey've gone to have a ball."

A Sunday newspaper, which enthuses over Morse and his project, says that the Passionist, early in life, enjoyed the friendship of Dickens, who gave him a gold pen. I did not know that the great novelist possessed such an article at the youthful stage of his career when he was employed in pasting labels on bottles of shoe-blacking. Some one should send an account of the important discovery to Mr. Forster in view of a revision of that gentleman's "Life of Dickens."

The *Herald's* proof-reading is never particularly well done; but sometimes it allows absurd mistakes to creep into the most important department of that newspaper—the business columns. On Sunday, the Wagner memorial concert, which is to take place on the 25th, was set down for Feb. 5—thirteen days prior to the day the ad. appeared. These blunders in the advertising pages may account for some of those that frequently occur in the dramatic and musical locals.

"English Dramatists of To-Day" is the title of a recent London book written by William Archer, who was, I believe, a member of the *Figaro* staff under James Mortimer. The volume is more entertaining than instructive, giving little valuable data regarding the contemporary writers for the British stage, and consisting chiefly of the author's own peculiar ideas of the plays he has seen during the past ten or twelve years. However, it is doubtful if anybody could write a work on this subject that would amount to much. There are few, if any, real playwrights in England. Those that claim the title are nearly all pickers and stealers from the French and German drama. We, on this side of the water, have seen enough of their trash to reach the conclusion that the English dramatists of to-day are practically impostors. It is worthy of note, by the way, that Dion Boucicault, who claims to be an Irishman, a Frenchman and an American, according to the place he may happen to be in and the circumstances of his being there, is characterized and reviewed as an English author by Mr. Archer. Mr. Boucicault's recent Fenian manifesto leads me to believe that the distinction is somewhat misapplied, for the average Briton claims no close relationship with the volcanic Milesian or his friends and allies.

There has been a good deal of indignation among the members of Salvini's company regarding the publication of an article reflecting upon their artistic capability which Chizzola ran into the house-hill in Philadelphia. The article appeared originally in the *Times* of that city. It was in the form of an interview with the star, which reported him as saying that his company was composed of very inferior material, and his individual performances suffered in consequence. The reproduction of these remarks in the programme the company took as an insult, although their appearance in the *Times* they looked upon as a reporter's error. The company tackled Chizzola. That gentleman said Jack St. Maur was responsible—fother-brother responsibility, I suppose. At all events, several of the artists say that nothing except an apology from Chizzola will wipe out the injury. If there was nothing intentional in the use of the offensive interview in the house-hill, it was nevertheless impolitic and in bad taste.

Joaquin Miller has been making a tour of the South and writing weekly letters to a score of influential newspapers. He is making a stand for the encouragement of gentlemen on the stage and the discouragement of those that have no claim to the title. His suit against Mc Kee Rankin—he hopes soon to get on. Meantime he's sparing up some old accounts by the free-use of his pen.

I am sorry to see that the *Herald*, which is interested in the Actors' Fund to the tune of \$10,000, continues to urge three performances on the Fund Day in place of the general benefits at all the theatres. The objections to

this plan, as I have already stated, are numerous. All members of the profession are willing to co-operate, and the privilege should not be confined to a few artists solely. Three performances, such as the *Herald* wants, could not possibly clear over six or seven thousand dollars, while twenty benefits would net three times that amount.

An Albany lobbyist, who is well informed on the subject, say there is no doubt the bill to divert theatrical license monies from the Society for the Reformation, etc., to the Actors' Fund will probably go through the Senate all right; but he predicts that it will meet with a good deal of opposition in the lower body of the Legislature.

It is H. A. Kendall's fault, and not mine, that he mixes himself up with the other Kendalls, who are doing copyrighted plays without authority. I have already published one letter from him denying that he is in any way connected with those pirates. For that reason he must excuse my declining to print any more letters on the subject, as it is now quite well understood.

When Owen Fawcett was asked the other day if he would make an affidavit for the defendant in a certain suit for divorce, he exclaimed: "Certainly, my dear boy, but I—I won't have to mention my age, of course."

Frederick de Belleville did not play in *A Parisian Romance*, Monday, nor did Netta Guion. Joe Whiting acted the former's part, and an amateur, named Lewis, the latter's. A rumor, of course, got abroad at once that De Belleville had resigned from the company. Mr. Palmer said, when asked about this yesterday: "Mr. de Belleville is simply excused from the cast for the present. He is still a member of my company. Several of these absurd stories have been circulated by unreliable papers; but they have no weight, and are false."

A Talk With Joseph Brooks.

Joseph Brooks returned to New York Monday night after a two weeks' trip through the South, which extended as far toward the equator as New Orleans. A reporter of THE MIRROR met Mr. Brooks yesterday.

"You went South in the interests of your firm, did you not?" he asked.

"Yes; I looked after some interests of ours both present and for the future, and at the same time attended to some private matters."

"You gave up the Grand Opera House in New Orleans, so our correspondent in that city telegraphed us. Why?"

"Well, in the first place it was a constant source of worry, and as neither Mr. Connor, Mr. Norton nor myself could give it personal attention, it was not profitable. Then again I don't think New Orleans is good enough to support three English theatres, and I don't see much prospect of its ever reaching that point, although business there this season has been much better than for three or four years past and the prospects are bright for the future."

"How is business in the South generally, and what are the prospects for next season?"

"The South is different from the balance of the country. The jumps are long, the towns not so large, and railroad rates are heavy, but at the same time good attractions well managed always make money there. The country is overrun with cheap attractions, and the people are getting tired of them, and are beginning to let them alone to starve to death, as they should, while the larger and better attractions are receiving more encouragement and doing better business with every succeeding year. At present business is splendid all through the South. As I said before, New Orleans has improved on her former record, while Memphis, Nashville, Atlanta, Augusta and other points of consequence have had the best season in several years. For next season the prospects are brighter than ever. The crops of all kinds, cotton, corn, sugar, etc., are very large and good prices are being realized from them; hence money will be plenty, and those people will enjoy themselves when they have the money and can afford it."

"Will you manage any theatres next season?"

"No; our firm, as a firm, has given up that branch of the business. Mr. Dickson will continue an interest in several theatres, and I shall continue the Memphis Theatre, which is a very profitable one, and causes but little trouble."

"Anything new about your attractions for next season?"

"Nothing but what THE MIRROR has already published."

"By the way, has Miss Ellsler your permission to play in Little Em'ly?"

"Certainly; we sanction her playing, provided she is made a feature of any performance she may take part in; but I just received a note from Miss Ellsler, stating that she had declined to play the part of Little Em'ly. Therefore, I don't think she will."

"What section of the country do you consider best for theatrical business?"

"The East. The towns are larger and not so far apart, and railroad travel is cheap, while the business is settled and money is always tolerably easy; and business, theatrically speaking, is best there. Yet, I must say that the right kind of attractions will pay almost anywhere."

"You close the World company Saturday night?"

"Yes. We find it to our best interests to do so; but nobody will lose by it, as we put an attraction in place of it that will draw more money just now."

"Did you have a pleasant trip South?"

"One of the most enjoyable I ever made."

Manager Stetson's Enterprises.

Manager Stetson is in Philadelphia; but a reporter who called at Booth's Theatre yesterday found Augustus Pitou, the business manager of the house, and from him learned that the success of *Monte Cristo* is, so far, greater than that of *The Corsican Brothers*, and there is every indication that it will continue a good drawing and paying card, at least until Easter Monday, when it will in all probability be succeeded by Little Em'ly.

"Has any one been engaged for that piece yet?"

"No."

"Will Effie Ellsler play the part of the heroine?"

"No. Miss Ellsler declines to accept any engagements for the present, as she intends sailing for Europe in a couple of weeks."

"Returning to present attractions—is it true that O'Neill will play the Brothers de Franchi and Bangs play *Monte Cristo*?"

"Yes, that is true; but not until after the run of *Monte Cristo* is finished here. There will be no change made in New York."

"Will the companies be combined and one party produce both plays on the road?"

"Not this season. Mr. Stetson will probably send one company on the road next season to produce both plays."

"Will Mr. Stetson run the Fifth Avenue as a stock theatre next season?"

"That depends altogether on what is done with Booth's. You see, the usual Spring scare is now on us about this property, and we cannot tell whether it will be a theatre or not next season. If the parties who have bought it complete the purchase, then we may have to give it up; if not, they may want us to keep it. If Booth's Theatre is retained by Mr. Stetson, the Fifth Avenue will be a stock theatre, and if Booth's is not kept the Fifth Avenue will be run as a combination house."

"What attractions will Mr. Stetson have on the road next season?"

"The one company playing our successes; and probably he will have some others; but of that I cannot say yet."

"Does Madame Modjeska play in the States next year?"

"It is more than likely that she will; but as her contract with Mr. Stetson expires at the end of this season, I cannot speak authoritatively of her intentions in the future."

Mr. Howson as a Manager.

John Howson will essay a little management on his own account next Summer. He has entered into an arrangement with Manager R. M. Field, of Boston, by which they will jointly run a nine or eleven weeks' season of comic opera at the Museum in that city, beginning June 11.

The plan is to present the successes of the New York season in a manner that has not yet been equalled; and from the notes of preparation that are sounding, there is reason to believe that this intention will be actually carried out. Lillian Russell has been engaged, and a contract has been signed with Augusta Roche. Negotiations are pending with Perugini. Mr. Howson will also appear in all the performances. Such a big four as Russell, Roche, Howson and Perugini is seldom seen in light opera.

The repertoire will include *The Sorcerer*, *Patience*, *Olivette*, *The Mascotte*, *The Grand Duchess* and other pieces. In *The Mascotte*, Howson will play Lorenzo for the first time. Two new operas will be given if circumstances are agreeable, in one of which Howson made a great success in London. The rest of the company and the chorus will be carefully selected, and particular attention will be paid to getting up the scenery.

Closing a Long Partnership.

From Boston we received the following dispatch last evening:

After six years' duration—throughout which we never had a dispute, and have done all business without written agreement—my contract with Deamian Thompson expires. Although I have filled his time for next season I retain no interest in the business after the close of the present season.

J. M. HILL.

The relations of Mr. Hill and Mr. Thompson have always been of the friendliest nature, and are so still. Josh Whitcomb was originally a mere sketch, in which Mr. Thompson played in this city and in other parts of the country. When Mr. Hill took charge of the comedian six years ago, the fragment was written up into a play, and the impersonation of Uncle Josh became very popular in the country.

Realizing that a Metropolitan reputation was essential for advertising and other purposes, Mr. Hill shortly after rented the Lyceum Theatre (now Haverly's) from A. M. Palmer, who then had control of it, for a prolonged Summer season. Business was very bad at first; but the manager advertised thoroughly, resisted the temptation of papering, and had the satisfaction of seeing crowded houses before the first half of the one hundred nights' run that the piece enjoyed were gone. On this New York engagement some money was made, and Thompson got a hearty recognition from the press as a faithful illustrator of Yankee character. He has always played to good receipts since in this city. From the conclusion of that season at the Lyceum until now, Josh Whitcomb has been earning large profits. For three successive seasons these averaged no less than \$1,000 a week, which went to Mr. Hill alone. Mr. Thompson got a certain salary and shared liberally in the profits also.

Charles McGreathy is making a lot of money out of the girls of his company. He has organized a Matrimonial Accident Fund and insures the girls at so much a month, and has all been done since McGreathy got in on the company without warning him. McGreathy is a week, and has a bad case of marriage coming from his eye.

TELEGRAPHIC NEWS.

Flashed to Us from Everywhere.

Patti's Birthday.

[BY TELEGRAPH TO THE MIRROR.]

WASHINGTON, Feb. 20.—Mapleton Opera company opened Monday night at the National with *Faust*, Albeni as Marguerite, to a large though not a full house. Sales for the week are very large; every good seat taken mostly by speculators.

C. E. Ford's English Comic Opera company opened at Ford's with *Iolanthe* to a very large house. Advance sales are large, notwithstanding the strong opposition.

The Comique is doing a big business with the Rentz-Santley combination.

Yesterday was Patti's birthday—even 40. Her rooms at the Arlington were filled with beautiful, expensive and tasteful floral and other tributes, from friends in New York and elsewhere.

William Stafford Closes.

[BY TELEGRAPH TO THE MIRROR.]

SPRINGFIELD, O., Feb. 20.—William Stafford closed his season here on Saturday. The company was paid in full—that is, salaries to what would have been the closing date in May. Mr. Stafford's chief support was Ross Rand. The company has been doing poorly of late, although the star's performances have been commended by the press all through the season.

Langtry played to a very large house last night. The take was \$1,800.

Big Success for Romany Rye.

[BY TELEGRAPH TO THE MIRROR.]

CLEVELAND, Feb. 20.—The Romany Rye, at the Euclid, is a great success. The scenes drew forth storms of applause, and the receipts were numerous.

The Ensign Comedy company (Rooms for Rent) had a full house at the Academy last night. The fashionable element attended the Kellogg-Brignoli concert at Case Hall in goodly numbers.

THE NEW YORK MIRROR.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Father produced *Chris and Lena*, 15th, to good business and appreciative audience. Gorman Opera co. gave *La Mousotte* and *Pirates of Penzance*, 15th and 16th, and *Patience* at matines to fair houses. C. B. Bishop, in *Strictly Business*, 16th and 17th, to moderate business. William Stafford, 27th and 28th.

Academy of Music (Charles Shay, manager): Married in the Dark and The Counterfeit this week to fair business.

CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Mapson's Opera co. appeared on the 12th and 13th, presenting *Il Trovatore* and *Lucia di Lammermoor*. A very fair audience was present the first night, and the second the house was packed to the doors by the most fashionable audience to hear *Mme. Nilouche* in its being her first appearance on stage before a Canadian audience. She was enthusiastically received and won an unequivocal triumph; Calleender's Minstrels, 14th and 15th, to very large houses; show good. Benefit to Ravel Humpy Dumpy co., 16th, was fairly patronized. Emma Thursby Concert co., 17th, had a good house; excellent entertainment. Joseph Murphy, 26th, 27th and 28th.

Horticultural Pavilion: Collier and Rice's Isolante on 14th, 15th, 16th and 17th to large audiences. The opera was well presented and made quite a hit. Ida Malle as Phyllis and James Gilbert as the Lord Chancellor carried off the honors.

New Theatre: The New Bijou Opera House, under the management of J. C. Connor, of the late Royal Theatre, is expected to be ready for opening next August. It will be situated in King street, directly opposite the Royal. The building will be 150 feet deep by 70 in width, and its interior height to the dome so foot. A store on King street has been purchased which will provide a wide entrance to the theatre proper. There will be only one gallery, seating about 450, and the ground floor will seat 750, the whole theatre giving accommodation for about 1,200 people. The house will have four private boxes, and the side of the auditorium will be occupied by a large orchestra. The architect will make a new departure in the ventilation. Instead of having a vent in the shaft of the auditorium, the side of the auditorium will be placed away from the stage, and in case of fire the draught will be away from the audience. A fire-wall will separate the stage from the auditorium, and there will also be a fire-proof curtain, worked by machinery. Exits will be numerous; three double doors down stairs and in the gallery, with several fire-escape doors leading to extra exits. There will be ladies' and gents' retiring rooms, also managers' rooms and a manager's office. The stage will be 45 feet deep, and will have in connection the usual dressing-rooms, with all modern conveniences. It is proposed to make the Bijou the people's theatre, and popular prices will be the rule, the scale being 75c, 50c, 35c and 25c. This will be a wise move, as prices at our theatres have been a little steep for some people. The architect of the Bijou is Charles A. Walton, who has had much experience in this kind of work.

OTTAWA.

Grand Opera House (John Ferguson, manager): *Isolante* was sung by the Collier-Rice co., 12th and 13th, with matines, to packed houses; composed of the best class of the general public. Receipts, \$1,000. The company under the patronage of the Marquis of Lorne, who with the members of his household, was present the evening of the 13th.

Item: Parliament is now in session, and for the next three months Ottawa offers big houses to good attractions.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ABOTT OPERA CO.: Minneapolis, 26, week. ADA GRAY: Saginaw, Mich., 22; St. Louis, 23; Saginaw City, 24; Bay City, 25; Flint, 27; Four Huron, 28; Detroit, March 1, 2, 3.

AMERICAN OPERA CO.: New Orleans, 19, week; Mobile, 20; Pensacola, Fla., 21; Birmingham, 22; Atlanta, 23; Columbus, 24; Murfreesboro, 25; Indianapolis, 26, 27; Decatur, 28; Lincoln, 29; Springfield, 30; St. Louis, 22, 23; Cleveland, 24, 25; N. Y. City, 26.

ACME OPERA CO.: Pittsburgh, 26, week; Washington, March 5, week; Baltimore, 12, week.

ADAMS' HUNLEY DUMPTY CO.: Mansfield, O., 22; San Jose, Calif.; Poston, 23; Fostoria, 26; Racine, Wis., 28; Milwaukee, March 1, 2.

ALDRICH AND PARSON (My Partner): N. Y. City (Windsor), 19, week.

ATKINSON'S JOLLIES: Brockport, N. Y., 24.

ALEX GATES: Cadiz, O., 28.

ARCH ST. OP. HOUSE MINSTRELS: Milton, Pa., 22; Bellefonte, 23; Altoona, 24; Huntingdon, 25; Covington, 27; White Sulphur, 28; Lynchburg, March 1; Petersburg, 29; Norfolk, 3.

BARTLEY CAMPBELL'S WHIT SLATE: N. Y. City, 20, week.

BARTLEY CAMPBELL'S WHIT SLATE: N. Y. City, 20, week.

BEDFORD BELL: Lowell, Mass., 22; Lawrence, 23; Manchester, N. H., 24.

BOSTON THEATRE CO.: Manchester, N. H., 22, 23; Portsmouth, 24.

BROOKS AND DICKSON'S WORLD CO.: Philadelphia, 19, week.

BOSTON IDEAL OPERA CO.: N. Y. City (Fifth Avenue), 20, week.

BARLOW-WILSON MINSTRELS: Columbus, Ga., 22; Atlanta, 23; Seville, 24; Greenville, S. C., 25; Charlotte, 27; Danville, Va., 28; Lynchburg, March 1; Petersburg, 29; Norfolk, 3.

BOSTON JUV. OPERA CO.: South Bend, Ind., 23, 24.

BARRY AND FAY (Iris Aristocracy): Des Moines, 22, 23; Council Bluffs, 24; Denver, 26, week; Leadville, March 5; Pueblo, 7; Colorado Springs, 7.

BENNETT'S MUSICAL OPERA CO.: Cincinnati, 22, 23; Louisville, 24; Booneville, 25, 26.

BIG FOUR MINSTRELS: N. Y. City (Mount Morris), 20, week; Philadelphia (Grand Central), 26, two weeks; Baltimore, March 12, week; Washington, 19, week; Pittsburgh, 26, week.

BLAISDELL, HUNLEY AND BROWN'S TALE OF ENCHANTMENT CO.: Montgomery, Ala., 21, 22; Mobile, 23; New Orleans, 25; Galveston, Tex., 26; thence through Texas.

BLAISDELL, HUNLEY AND BROWN'S TALE OF ENCHANTMENT CO.: Cincinnati, 19, week; Chicago, 26, week.

COLLISON'S LIGHTS O' LONDON A: Pittsburgh, 19, week; Zanesville, O., 26, 27; Dayton, March 1; Terre Haute, Ind., 2, 3; Chicago, 5, two weeks; Washington, 10, week; St. Louis, 22, 23; Cincinnati, 24, 25; Paterson, 26; Jersey City, March 5.

CHASSETT'S THOMPSON: Helena, Ark., 28.

CATHERINE LEWIS OPERA CO.: Pittsburgh, 26, week; Oil City, March 5; Bradford, 6; Erie, 7; Buffalo, 8, 9, 10; Philadelphia, 12, two weeks; N. Y. City, 26, six weeks.

C. B. BISHOP (Strictly Business): Baltimore, 19, week; Boston, 20, 21; Wilkes-Barre, 22; Elmira, N. Y., 23; Binghamton, 24; Monroe, 25; Utica, 26; Rochester, 27.

C. A. GARDNER'S KATE: Red Oak, Ia., 22; Cedar Rapids, 23; Charterton, 24; Ottumwa, 25; Okaloosa, 27; Washington, 28.

CARRIE SWAIN (Man the Romp): Danbury, Ct., 23; New Haven, 24; New Britain, 25; Middletown, 27; Chico, 28; New Haven, 29; Marlboro, March 1; Chelsea, 2; Meriden, 3; New Haven, 4; Danbury, 5; New Haven, 6; New Britain, 7; New Haven, 8; New Haven, 9; New Haven, 10; New Haven, 11; New Haven, 12; New Haven, 13; New Haven, 14; New Haven, 15; New Haven, 16; New Haven, 17; New Haven, 18; New Haven, 19; New Haven, 20; New Haven, 21; New Haven, 22; New Haven, 23; New Haven, 24; New Haven, 25; New Haven, 26; New Haven, 27; New Haven, 28; New Haven, 29; New Haven, 30; New Haven, 31; New Haven, 32; New Haven, 33; New Haven, 34; New Haven, 35; New Haven, 36; New Haven, 37; New Haven, 38; New Haven, 39; New Haven, 40; New Haven, 41; New Haven, 42; New Haven, 43; New Haven, 44; New Haven, 45; New Haven, 46; New Haven, 47; New Haven, 48; New Haven, 49; New Haven, 50; New Haven, 51; New Haven, 52; New Haven, 53; New Haven, 54; New Haven, 55; New Haven, 56; New Haven, 57; New Haven, 58; New Haven, 59; New Haven, 60; 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THE NEW YORK MIRROR.

BUJOU OPERA HOUSE.
Broadway, near 30th St.
John A. McCaull Proprietor and Manager
Every evening at 8:15. Matinee Saturday at 2.
On a scale of unprecedented magnificence, the reigning
Parisian sensation,
HEART AND HAND
(Le Cœur et la Main).
Opera Comique in three acts, by Lecocq.
The opera produced under the direction of Mr. Jesse
Williams.

GREAT AUSTRALIAN CIRCUS.
BIG INDIAN WIGWAM, 5th St. and B'dway.
Complete Ring performance on the Stage, headed by
the following artists:
Miss Elena Jeal, Robert Stickney and Son,
Miss Linda Jeal, Tom Samwells,
Miss Emma Lake, Mlle. Adelaid Palomini,
Andrew Gaffney, Tom Barry,
Charles Nelson, William O'Dale Stevens,
Ozalzo.

TWO PERFORMANCES DAILY.
Afternoon at 3:30. Evening at 8. Admission, 20c., 50c.

THE CASINO.
Broadway and 30th street.
Every Evening at 8. Saturday Matinee at 2.
Johann Strauss' popular operetta.

THE QUEEN'S LACE HANDKERCHIEF.
by the McCaull Opera Comique Company.
CHORUS OF FIFTY. ORCHESTRA OF THIRTY.
Box office now open. Admission, 50 cents; balcony
reserved, \$1; orchestra, \$1.50.

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Bowery, below Canal Street.
John A. Stevens Proprietor
F. B. MURTHA Manager

THE PEOPLE'S THEATRE.
Presenting all the leading Stars and Combinations at
popular prices.

ONE WEEK ONLY.
The celebrated American play,
MY PARTNER.

By Bartley Campbell, Esq., presented by
LOUIS ALDRICH, CHAS. T. PARSLAW,
and a superb dramatic organization.

EVERY EVENING AND WEDNESDAY AND SATURDAY MATINEES.

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4th street and 6th Ave.
J. H. HAVERLY, Manager and Proprietor.

Every evening and Wednesday and Saturday matinee.

Anson Pond's American Play,
HER ATONEMENT.

Sterling cast! Splendid new scenery! 200 Auxiliaries!
Military band, fifes and drum corps!

THE PLAY THROUGHOUT IN FINE STYLE.
Act 1—Suburbs of New York.
Act 2—New York Police Court—Exterior Baroulli's.
Museum—Courtland Street Ferry.
Act 3—Printing House Square and City Hall Park.
Act 4—Court House and Court Room.
Act 5—"Her Atonement."
Grand gala matinee Washington's Birthday.
Next week, Bartley Campbell's SIBERIA.

G RAND OPERA HOUSE.
Lessee and Manager MR. HENRY E. ABBEY

Every Evening at 8. Matinees Wednesday, Thursday and Saturday.

MR. MCKEE RANKIN
in the latest and greatest success,
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49.
49.

Monday, Feb. 26,
MR. FRANK MAYO
in a grand revival of
THE STREETS OF NEW YORK.

TONY PASTOR'S NEW THEATRE.
4th Street.
MATINEE, TUESDAY AND FRIDAY.
Extra Matinee Washington's Birthday, Thursday.
THE GRANDEST SHOW EVER PRESENTED.
Thirty-seven specialty artists, including Frank H. White and wife, Alf McDowell, Virginia Trio, Sweeny and Ryland, Kitty O'Neil, Henshaw and Ten Broeck. The comic play, Who Owns the Baby.
Grand performance Academy of Music, Feb. 22.

SAN FRANCISCO MINSTRELS.
Broadway and 30th St.
Grand Holiday Pantomime Extravaganza,
MOTHER GOOSE AND THE GOLDEN EGG.
The Greatest Minstrel Troupe on Earth.
FUNNIEST SHOW EVER CONCOCTED.
Thirty-five famous Minstrel Meteors.

Every evening. Matinee Saturday.

UNION SQUARE THEATRE.
Mr. A. M. PALMER Proprietor and Manager

TWELFTH REGULAR SEASON.

Continued success of Octavo Feuillet's latest and greatest play, entitled

A PARISIAN ROMANCE.

A PARISIAN ROMANCE.

A PARISIAN ROMANCE.

EVERY EVENING AND SATURDAY MATINEE.

MADISON SQUARE THEATRE.
24th St. and Broadway.
Daniel Frohman Manager

FIFTH MONTH OF YOUNG MRS. WINTHROP.

Bronson Howard's new Society Comedy-Drama.

THEATRE COMIQUE.
728 and 730 Broadway.
Proprietors

John E. Cannon Manager

Edward Harrigan's new local comedy, entitled

McSorley's INFLATION.

New and original music by Dave Braham.

Matinee Tuesdays and Fridays. Prices as usual.

BOOTH'S THEATRE.
Lessee and Manager Mr. JOHN STETSON.

Every Evening and Saturday Matinee,
Alexander Dumas' Great Romantic Play,
MONTE CRISTO.

With new and picturesque scenery. Mr. James O'Neill
as Edmund Dante and Count De Monte Cristo.

Miss Katherine Rogers as Mercedes, and
a great star cast.

Seats, \$1.50, \$1.75, \$2., \$2.50. Admission, 20c., and 25c.

WALLACK'S THEATRE.
Broadway and 30th St.
Sole Proprietor and Manager, LESTER WALLACK.

Every evening at 7:45, and matinee Saturday at 1:30.

An entirely new and original drama, entitled

THE SILVER KING.

Written by Messrs. Henry A. Jones and Henry Herman.

It is particularly requested that those who visit the
theatre during the run of

THE SILVER KING.

will favor the management by being in their seats early,
as the curtain will rise at A QUARTER BEFORE
EIGHT O'CLOCK. It is necessary to a complete un-
derstanding of the plot that the whole of the first act
should be witnessed.

ALEXANDRIA, VA.

ARMORY HALL. Seating capacity 200. Large
single dressing rooms, and fine scenery. Population
16,000. Rent or share with good attractions.
GEO. S. SMITH, Manager.

AURORA, ILL.

THE TREMONT HOUSE. O. M. HARRIS, Pro-
prietor. Leading Hotel of city.

BINGHAMTON, N. Y.

HOTEL BENNETT. CENTRALLY LOCATED,
everything new, all modern improvements, including
passenger and baggage elevator, gas, steam, etc. Every
room heated by steam. Special rates to the profession.
G. M. FURMAN, Proprietor.

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NEW OPERA HOUSE. GEO. T. FULFORD,
Manager. Seating capacity 1000. Complete in all its
appointments. Rent or share to first-class combina-
tions.

COLUMBIA, MAURY CO., TENN.

NEW GRAND OPERA HOUSE.

No finer theatre in the South.

Seating capacity, 800.

Population, 6,000. Situated 45 miles south of Nash-
ville on the L. N. and Great Southern R. R.
Address, H. P. SEAVY, Manager.

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WRIGHT'S OPERA HOUSE. rent or sharing terms.
Good show town. Population 8,000. Correspondence
solicited. A. McFARLAND, Manager, St. James Hotel.

CHAMPAIGN, ILL.

CHAMPAIGN OPERA HOUSE.

Largest in the city; Capacity, 800; Full line of scene
rights new; Stage, 20x20; Four dressing-rooms;
Population, 7000; Urbana connected by street car, 4000.
Address, H. SWANNELL.

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MOORE'S OPERA HOUSE. W. W. MOORE,
Manager. Seating capacity 1,300; centrally located; no
low-priced shows admitted; do our own posting and
own principals boards in the city. Most popular house.

ABORN HOUSE, RISLEY & VAIL.

Proprietors. Court avenue and Fourth street. Rates, \$2.50 and \$3.00 per
day. Special rates to the profession.

ELIZABETH CITY, N. C.

HARNEY'S THEATRE. (T. SELBY HARNEY,
Proprietor). On ground floor; capacity 500. Population
of town, 3,500; show-loving people; situated on the
E. C. and N. R. R., two hours from Norfolk, Va.
Daily newspaper, Good Hotels, etc.

J. W. T. SMITH, Bill Poster.

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Daily circulation, 3,500.
Weekly circulation, 2,500.

Best advertising medium in the State.

Theatrical, Circus and miscellaneous job work so-
licited.

PALACE SAMPLE ROOM.

Salon de Profession. We handle only the Finest of Wines, Beers, Liquors
and Cigars. You are always welcome. JOHN LEICH-
NER, Proprietor. Dramatic papers on file.

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prominent Bill Boards in the city, including the largest
Board in the State, enclosing the State House Grounds.
Orders by mail promptly attended to. Office at Daily
Sentinel Office.

JERSEY CITY, N. J.

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Proprietor. The most popular hotel in the city. Di-
rectly opposite Pennsylvania R. R. Depot.

Special rates to the profession.

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BUCK'S OPERA HOUSE. M. J. BUCK, Manager;
now open for dates. Will rent the house or play first-
class combinations on shares. Seating capacity 1,000.
Address as above.

V. W. TOOKER, Bill-Poster.

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The largest and only first-class house in the city. Spec-
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HOTEL CASINO. J. D. BOWMAN, Proprietor.
The most popular house in the city. Newly furnished
with all the modern improvements. Special rates to the
profession.

MADISON, WIS.

VILAS HOUSE. J. VAN ETTE, Proprietor. The
most popular house in the city; same block as the Opera
House. Best accommodations and special rates to the
profession.

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D. M. MABIE. Bill-Poster and Advertiser,
Box 394, Moline, Ill. Publisher Opera House Programme. Commercial
work in five towns.

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WILL BE OPENED IN MARCH.

FINEST THEATRE IN THE NORTHWEST.

COST, \$175.00. ON THE GROUND FLOOR.

No competition! All bookings at the Academy of Music
will be transferred to the Grand Opera after opening.

Time now filling for next season. Address for dates,
E. W. HERRICK,
Or J. F. CONKLIN,
Manager.

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FISHELL'S OPERA HOUSE. A. FISHELL, Pro-
prietor. On ground floor. Seating capacity, 600. Good show town;
easily accessible from Jacksonville and Springfield, Ill., and Hannibal,
Mo.

SOUTH NORWALK, CONN.

"MAHACEMO" HOTEL. OPPOSITE N. Y., N.
H. & H. R. R. Depot. Special rates to the profession.
Heated by steam.

TEXAS.

TREMONT OPERA HOUSE. Galveston.
PILLOT'S OPERA HOUSE. Houston.
MILLET'S OPERA HOUSE. Austin.
TURNER'S OPERA HOUSE. San Antonio.
GRAND OPERA HOUSE. Brenham.
Now filling time. Address, L. E. SPENCER, Manager.

URBANA, ILL.

BENNETT'S OPERA HOUSE. P. R. BENNETT,
Proprietor and Manager.

Seating capacity, 1,500; on ground floor.

Full stock of scenery, complete in all its appointments;
buying and sharing only.

WILSON, N. C.

SIFTINGS OPERA HOUSE.

Only house in the town. Capacity 750. Good scene-
ry, etc.

Wilson is situated upon the Wilmington and Weldon
R. R., 54 miles from Weldon and 24 from Goldsboro,
N. C., and is a theatre-loving people.

Will do all local printing, advertising, bill-posting,
pay taxes and rent on shares.

Correspondence solicited.

D. S. CANAWAY, Manager.

JEANNIE WINSTON

and
ARTHUR H. BELL,
with the
Jeannie Winston Comic Opera Company.

O TIS SKINNER.

With Lawrence Barrett.

Season 1882-83.

L EONARD S. OUTRAM.

With Salvini, 1882-83.

THE NEW YORK MIRROR.

ONE-NIGHT STANDS

We publish, this week, a page and a half of interviews and letters from managers on the one-night stand question. The unanimity of opinion is gratifying so far as limiting the number of attractions is concerned. The unanimity, however, does not embrace the Managers' Association phase of the question. Some managers have no faith in the proposed Associations, while others doubt their expediency while advocating them. A few managers of Town Halls (owned by the city corporations) will rent to anything that comes along. THE MIRROR, before next season opens, will make a list of this latter class, that they may be avoided.

Aurora, Ill.

Manager R. W. Corbett, of the Coulter Opera House, favors THE MIRROR's position on the one-night stand question, so far as it goes; but he would like to see some remedy formulated whereby local managers would be protected against the evil of cancelling dates. To illustrate that local managers suffer quite as much at times from the cancelling of dates as traveling managers do from running into an overshadowed town, he said that two weeks ago he had booked one attraction for each week in March. Now, through the cancelling business, there remains but one booking for the month of March. He said that hereafter he would book not to exceed two first-class attractions a week. Aurora has a population of about 14,000. The shops of the C. B. & Q. R. R. are located here; the company's pay-roll amounts to \$75,000 a month. It also has a number of manufacturing interests, and there is a great deal of wealth in the place. Judging by the past, the town will give to two first-class attractions a week a healthy support. Mr. Corbett said that hereafter he would give no heed to the request for dates from irresponsible managers, and book none but solid attractions, and then he promises to hold them to their dates or recover damages.

Relative to the subject of a Managers' State Association, the manager said that two years ago there was organized what is known as the "Illinois Opera House Managers' Association," of which Mr. Corbett is President, embracing the opera houses at Aurora, Bloomington, Decatur, Galesburg, Jacksonville, Joliet, Ottawa, Peoria, Quincy, Rockford, Springfield, in Illinois; Hannibal, Wis.; Burlington and Keokuk, Iowa, and Janesville, Wisconsin. The purpose of the organization, as indicated on its printed matter, was for "Mutual protection, the advancement of the interests of first-class combinations, and for driving out 'snaps.'" For a time the members worked together in harmony; but finally, through selfishness and the endeavor to look after supposed self-interest, a coolness has sprung up, and they have gradually drawn apart, and, while the organization is yet in existence, so far as its original purpose is concerned, it is practically dead.

Harry Webber and his manager, and Dan Fitzpatrick, of the Harry Webber company, strongly endorse THE MIRROR reform, and they expressed a wish that while THE MIRROR is engaged in its good work, it would agitate a reform in the "papering" business practiced by local managers. They wished us to understand that this does not include the press.

Birmingham, Ala.

Frank P. O'Brien, manager of O'Brien's Opera House, says that he had concluded some time ago to arrange for only two companies a week. He will only depart from this rule where some extraordinary attraction wishes a date.

Williamsport, Pa.

Your correspondent had an interview with Manager William G. Elliott, of the Academy, in regard to the one-night stand agitation. He expresses himself well pleased with the movement. Our city has a population of 25,000, and, says Mr. Elliott, it will support two troupes a week, and he is determined not to allow more than that number of troupes in his Academy. He has this season only allowed two troupes a week on an average; but shall hereafter—that is, next season—carry your one-night idea into execution. He also favors the Managers' Association.

Ithaca, N. Y.

In an interview with THE MIRROR correspondent, Manager Wilgus cordially endorsed the position which you have taken in regard to the one-night stands. In his opinion, in a town like Ithaca, of only 13,000 inhabitants, the gross receipts of the theatre, with only one performance a week, will amount to as much or more than two performances, leaving more profit to both managers. Ithaca has been overrun with shows, and in consequence business has fallen off; but for the remainder of this season and next, Manager Wilgus announces that he will strictly limit himself to but one performance a week. In fact, since Jan. 16 there has been no attraction billed here until Feb. 1.

Kalamazoo, Mich.

Manager Bush, of the Academy of Music, informs your representative that he favors the one-night stands as suggested by THE MIRROR, and thinks well of a State Managers' Association.

Hornellsville, N. Y.

Doctor Shattuck says: "I am heartily in favor of the reform THE MIRROR seeks to inaugurate, both in the matter of a Managers' State Association, and of protecting legitimate companies from a division of business with 'snaps.' Last summer the idea of opening the house but one or two nights a week, suggested itself to me, and during the current season I have made it an invariable rule, and have thus far found the result most gratifying. As far as I have examined the proposition, I see no argument that can consistently be used against it by responsible managers, either local or traveling, or by the amusement-going people, as it clearly affords a means of mutual protection to all such against the common enemy—the 'snap.' I heartily endorse the cause of THE MIRROR, and hope it will secure the cooperation of every manager in the state, and am equally anxious to see the proposed Managers' State Association assume form and shape."

Newark, O.

Your correspondent called on Manager Miller, who is in favor of one-night stands. He does not think of the plan for one-night stands.

Your correspondent has interviewed several prominent managers of visiting companies,

as proposed by THE MIRROR, for the mutual protection of local and travelling managers?

"An excellent idea, and I heartily approve of it. I shall do all I can to aid in bringing about such a reform. I believe the result will be more satisfactory to local and travelling managers than they anticipate at this time. Say to THE MIRROR people to keep on with the good work until completed. These are my sentiments."

Hastings, Minn.

Manager Lambert, when interviewed by your representative, said briefly and emphatically: "The idea is a capital one, and I shall support it."

Oswego, N. Y.

In regard to one-night stands, Business Manager J. R. Pierce, of the Academy, says it is a good thing, and wishes me to say that he heartily agrees with your ideas. There have been only two attractions here each week this season, and the consequence is many have had large and all have had good receipts.

Salt Lake City.

The managers of Haverly's Salt Lake Theatre being interviewed, expressed themselves as being entirely in accord with THE MIRROR's views. It has been their aim to so regulate the number of performances at their theatre that all should have good patronage. Two or three nights per week would be sufficient for this city.

The manager of Walker's Grand Opera House said that if he could do as he desired, he would limit the number of performances in the city to three per week, that being, in his opinion, what the people could support. He was pleased to see the action of THE MIRROR in working up this very important subject.

Big Rapids, Mich.

Manager Adams says he "had this town booked in that way last Fall; but the companies got wildcatting, and you've got to take them as they come." We have not had an attraction of any kind for three weeks.

Paducah, Ky.

Messrs. Lamdin and Clark are in favor of the reform, and think it a good idea. They will do their part toward its success. They have suffered, like many others, from snaps.

Worcester, Mass.

Your correspondent managed to capture Manager Wilkinson at his office, and had quite a talk with him in regard to the reform advocated in the one-night stand business. He was found to be quite ready to express his opinion, as he said he did not agree in all he had read about the matter, and should, as far as this city was concerned, take the opposition side. He said: "I consider that this city is too large to come under the same rule as most one-night stands. It has a population of seventy thousand, and a surrounding population, within eight miles, of fifty thousand more. First-class attractions can be and are supported here, no matter how booked—one, three or six nights a week. In a poor show town, traveling managers are as much to blame, as a general rule, as the local manager. They depend wholly upon their printing, claiming it to be 'the best on the road,' and if their performance is a failure, the local manager is blamed, and the company go out damning the town, when really the matter should be reversed." He further said: "The local manager must be a worker, and at the same time posted as to the attraction he is booking, if he would have success. Managers of repute know me, and that if they play with my business is cared for. Therefore, without exception, they all want to share. I claim my long experience is of use to me, and that I am a fair judge of the wants of my patrons."

Ann Arbor, Mich.

Manager A. J. Sawyer, of Hill's Opera House, would be pleased to see the reform effected at once. He votes his hearty co-operation.

Port Huron, Mich.

Following is the opinion of Mr. E. S. Post, local manager of the City Opera House, as given to the correspondent of THE MIRROR: "I like the idea. Our opera house is in the circuit of Messrs. Clay and Buckley. The circuit comprises opera houses in Bay City, Saginaw, Flint and Port Huron. It has always been the policy of Managers Clay and Buckley to book not more than two companies a week in cities of 20,000, and not more than five per month in towns of from 10,000 to 12,000. As a result we rarely play to poor business. Several managers have spoken to me on the subject and speak highly of our circuit. It has been my opinion for a good while that from one to two entertainments a week in a town of this size is enough."

Atlanta, Ga.

Your correspondent called on L. De Give, manager of De Give's Opera House. In reference to the plan suggested by THE MIRROR, he thinks it a good one, and would like to see it adopted generally. By having only three attractions a week during the season, he could make probably as much money as he would with six, with only half the expense, and the traveling manager would make more. But situated as Atlanta is, he is obliged to book all good ones offering, so that he may have three come in each week. This as a protection against cancelling. A good company offering, he must make a booking or anger the manager. As a result, Atlanta has generally just about enough attractions to make it pay fairly and insure such a succession and variety as will please all tastes. If the bookings could be depended on, THE MIRROR plan would be gladly welcomed. Mr. De Give further says he would advocate the formation of a Managers' State Association.

Rochester, N. Y.

"I heartily endorse the position THE MIRROR has taken in reference to one-night stands," says Manager Truss, of the Grand Opera House. "Of course, we do not notice it so much in the large cities; but the smaller towns are actually showed to death. Such companies are the death of the theatrical business, and the sooner something is done to relieve the pressure the better. I hope THE MIRROR will keep up the good work it has begun, and I assure you the majority of managers throughout the country will sustain it."

Manager Lauthiford, of the Academy, fully agrees with Mr. Truss, and adds that he expects to see THE MIRROR help to protect managers against loss from cancellation of dates, which evil is becoming very annoying.

Your correspondent has interviewed several prominent managers of visiting companies,

and has in every instance found them emphatically in favor of THE MIRROR's arguments.

Manager Rice, of the Iolanthe party, said: "Why, you would be surprised to hear that towns of from six to ten thousand inhabitants are forced to carry four to six entertainments a week. As a rule, not one of the companies meets its expenses. The country is overrun with barnstormers, and they do much to injure the general business of a good organization. For instance, suppose I am billed for Albion to-morrow night, and some snap company plays there to-night, now, what is the result? The people, disgusted with the manager in which they were 'snapped,' refuse to attend my entertainment in sufficient numbers to make it pay. I am strongly in favor of THE MIRROR's plan; book no more than a town will stand, and let managers of companies keep faith with local managers. Let THE MIRROR agitate the matter of cancelling dates, and so doing give the local manager assurance that his bookings will be filled."

Danville, Va.

"The plan of limiting the attractions to so many a week," says Manager Gatlin, "is a good one, and I think it is good for only one attraction a week. This season I intend to try and so arrange it; but just take a look at my date-book. It will show you that five first-class attractions failed to come in November, four in December and one in January. Some of these cancelled; some did not, and if it had not been for my taking what I could get, I should have been badly left. A Managers' Association won't amount to much in the South until there is a reform among the traveling managers, and a few first-class funerals to thin out the managers who rent

M. A. Moseley, who has been trying the circuit business for the past two seasons, favors the movement, but doesn't think it will amount to much in Virginia and North Carolina on account of local owners trying to have their halls occupied as often as it will pay them so much a night.

York, Pa.

Your able efforts on the one-night stand question meets the hearty approval and endorsement of the York Opera House Association. It is the only way to make money for first-class attractions, and at the same time drive off the road the "snide" companies, who often draw large houses by their highly-colored paper. Let the good work go on.

Houston, Texas.

Mr. Rielly, manager of Pillo's Opera House, is in favor of the views expressed by THE MIRROR, and thinks that next season he will not book Houston more than three nights or Galveston more than four nights a week. Manager Ashe is absent, but I understand his ideas coincide with those of Mr. Rielly.

Syracuse, N. Y.

"So you wish my opinion one-night stands," said Manager Lehnen. "Well, Syracuse, you know, is one of the greatest show towns in the country. Why, I might play an attraction here every night in the week and do a good business. Now I shall give you a few of my experiences in other places. As you know, I also manage the Academy at Oswego. Here the rule applies very well. I never play more than two troupes a week there. I receive many letters from managers asking for dates, but invariably decline, after billing the two. These two attractions pay me very well. In Utica also I have had the same experience. I have often brought the very best troupes there, but so much having appeared there before the same week the house would be small. The idea of THE MIRROR is a good one, and if it can but be implemented where but a number of attractions pay the local managers will find it better both for themselves and the visiting combinations."

Louisiana, Mo.

Manager Rhea is heartily in favor of the reform, and wishes THE MIRROR success in the matter. He will not book more than one company a week hereafter.

Augusta, Ga.

During Christmas week, the week before, and the week of Jan. 2, all but one of Manager Cohen's engagements were cancelled. The week before all came together—five performances. Now, if managers would not break their engagements, and when a booking is made it could be relied upon, there would be no crowding. Until then, nothing can be done.

Manager Butler says this is a line of circuit, and companies make their arrangements nearly a year ahead. If they are refused a booking, they have to lose a night in getting to another place, which would be more loss than playing to a small house. For, as they mostly play on shares, it makes their expenses lighter than by not playing at all. So he has to take advantage of everything coming along, as the dramatic season is very short compared with that at the North and West, where the towns are nearer together. Here they are from ninety to one hundred and seventy miles apart.

Charleston, S. C.

Manager Barron is in favor of the reform. He says the managers should combine and shut out, rent or share, all such trash as the Jesse James class of shows, and accept nothing but those that will please the people and elevate the business. Charleston will stand seven performances a week if the attraction is good, and average \$400 a night during the season to good people; but the trash suffers, and so does the local manager. The Hess Opera company, Rhea, Fanny Davenport, the Madison Square companies, McCullough, Anderson and such attractions, can play in Charleston profitably for from two to four nights. The great trouble is that the worst attraction has the best paper—as a rule—and catches the unwary. Another terrible infliction the local managers have to take is the everlasting talk of "what we showed to on the last tour." "People followed us to the train, imploring us to return; 'Grandest paper on earth.' Biggest advance sale the town ever had"—when the truth generally is that the company is behind in salaries and has not played to a good house for a month. Agents should confine themselves to the business pertaining to the town they are in, and not the one they have left or are going to. The newspaper men are subject to great annoyances from the festive agent. Of course there are exceptions to this rule.

Mt. Vernon, O.

L. G. Hunt, manager of the Kirk Opera House, says: "The position THE MIRROR has taken on this subject meets my hearty approval, and in future I shall not book more than one company a week. Through being overdone, an impression has got abroad that Mt. Vernon is a poor 'show town,' when in fact there is not a better one for its size in Ohio, and I for one am very thankful THE MIRROR has brought this subject squarely before the managers of opera houses throughout the country."

Brenham, Tex.

Have discussed your reformation with Manager Simon and find his ideas agree with those of THE MIRROR. He hopes to see them carried out. Barlow and Wilson, the minstrels, think the move is just the thing needed. They discussed the subject freely, and hope for a speedy reformation.

Haverhill, Mass.

Our agent said your agitation is to be condemned, but that he could not abide by it. He is appointed by the city to act as city messenger and janitor of the Hall, and they oblige him to let it every chance he gets. So J. F. West, local manager, cannot govern the house at all times; but when the new opera house is finished, he will have it all his own way, and will do everything to favor your reform.

Eufaula, Ala.

The manager of the Opera House here says most emphatically that he will play but one attraction a week the coming season, and only those that are first class. In the future he will have nothing to do with the "snides" that have heretofore swarmed like bees all over the Southern country. Experience has taught him that the least he has to do with them the better. He also favors the organization of a "protective league," which he believes is the only radical way to get rid of the "snides" now on the rampage.

Elmira, N. Y.

In pursuance of instructions our correspondent interviewed Manager Bardwell in reference to one-night stands. He said: "I regard THE MIRROR's proposition of a reformation in the matter of one-night stands as a sensible idea. During the past two seasons my house has been sure of paying business, and I have been enabled to secure first-class attractions. I intend pursuing the same plan next season. But notwithstanding the flattering success that has crowned my efforts there have been 'hard trials and great tribulation,' caused by the sudden cancellation of dates. Have had two blank weeks during the past month owing to this. Managers of theatres should unite in seeking redress, and thereafter ostracize the cancelling party. Am in favor of a State Association of managers when practicable."

Macon, Ga.

Manager A. Black, of Ralston Hall, says that he is in full accord with THE MIRROR, and has seen the necessity of such a move for some time. His best wishes go with THE MIRROR.

Madison, Wis.

We endeavored to interview George B. Burroughs, proprietor of Hooley's Opera House in this city, but his words were: "My time is worth a hundred dollars a minute. My clerk will speak to you of the Opera House." His clerk, Charles Pressentine, said: "I will rent the house every night in the week if I can get the money for the rent of it." Thus ended the first lesson. Managers of combinations will please remember it.

Richmond, Va.

Manager W. T. Powell, of the Richmond Theatre, states that he can play first-class attractions six nights a week; but such attractions sometimes suffer, because they are preceded by side-shows, and not because the people are unable or unwilling to support an attraction every night. During his management of the house he has endeavored to secure the best companies on the road, and the business done by the house for several seasons past shows that the people will support a good attraction every night. Mr. Powell thinks a Managers' State Association a very good thing for the smaller towns, as it will undoubtedly do away with many of the abuses now existing.

Urbana, O.

According to instructions your correspondent interviewed the managers who have been in Urbana this week on the subject of THE MIRROR's movement. Mr. Masteyer, of the Tourists, and his business manager, H. W. Brown, heartily endorse it. They say that where business had formerly been \$600 to \$800 nightly, it has fallen off greatly; and on investigation, they found that in some towns of ten thousand

mer manager) and myself always intended to do. You can see by my books that nowhere have we booked more than two shows a week, which is all the town can stand. It is an undisputed fact that nowhere on the New England circuit has business been so good this season as at Newport, simply because we have given but two shows a

population, as high as twelve shows, without intermission, had preceded them. If something is not done managers would combine and refuse to play only where they could have written guarantees for only one attraction per week. They are in favor of an Opera House Managers' State Association. Frank Frayne coincides with these views and thinks the movement just the thing, although he says his show is different from anything else on the road, and does not suffer from competition.

B. Butler, manager of Collier's Lights o' London No. 1, thinks that such organizations should have been formed long ago. He says it will be a benefit all round.

P. R. Bennett, Jr., of Urbana, heartily endorses all THE MIRROR has done, and believes it will result in great financial good to all concerned.

Grand Rapids, Mich.

Manager E. P. Thayer, of Redmond's Grand Opera House, was called upon, and expressed himself as highly gratified with THE MIRROR's efforts in this direction, although he says it would be a difficult matter to introduce your scheme in this city, as we have two first-class theatres. If an attraction should apply to one house for a date and could not obtain it, it would undoubtedly book at the opposition house. So he thinks the better way is for every manager to keep posted on the standing of attractions and book only good ones. Then they will play to paying business everywhere, as the poor ones cannot jump in and take what properly belongs to legitimate companies.

Manager Powers, upon being interrogated, said that, although he thought it would be a difficult matter to gauge the number of attractions playing in this city each week, he would be ready to do anything in reason toward the advancement of the reform. Supposing he had two good attractions booked for his house in one week, and John McCullough or any other first-class attraction should apply for a date in said week, and would have to come then or not at all—in such a case Mr. Powers would feel it his duty toward the attraction, our citizens and himself, to play three nights that week. Regarding a State Association, he says the move might be made with good results.

Pottsville, Pa.

Some time ago the managers of the Pottsville Academy of Music adopted a resolution prohibiting the booking of more than two shows a week. They saw the folly of allowing more, for all over that number ruined the business of the others. They have nevertheless allowed their greed to run away with their discretion and continue to book all that come along. That this is a great mistake is evident from the fact that the last three or four companies to visit one place were a week apart and all did big business. They were, however, of a superior class, and naturally attracted good houses. The town draws its houses from a population of 20,000 and two nights a week is its gauge.

Canton, O.

Mr. Schaefer, proprietor and manager of our Opera House, was asked by your representative: "Have you read the articles in THE MIRROR, and what are your views on the subject?"

"Two months ago I mailed to the editor of THE MIRROR a letter containing an extract from the Cleveland Herald which reflected unfavorably on one-night stands, which letter was published in THE MIRROR the same week. The dramatic profession, including local opera house managers in Ohio, have for the last few years suffered from irresponsible, incompetent and speculative so-called dramatic agencies in New York and elsewhere, more than dramatic combinations have suffered from what is called the one-night-stand nuisance. Further, circulators in Ohio who make engagements for stars and the higher grade of attractions, view opera houses in smaller cities as very becoming and profitable places to locate their parties at such points, expecting and demanding nearly as much of the net percentage realized respectively, for no consideration of services or expenses other than the mere correspondence and their personal presence to receive their share. It would be more satisfactory and mutually more profitable for managers of attractions to negotiate terms directly with opera house managers than through the medium of a mediator; and further, to quit cancelling dates. The higher grade attractions have never failed to draw paying houses here; but when attraction No. 1 has played hundreds of nights in New York, another company bearing the same name is sent out to smaller cities in Ohio, and elsewhere, impressing the people that it is the same attraction that performed in New York, when in many cases they prove to be miserable substitutes."

"What remedy would you suggest?"

"The present movement in Ohio called 'State organization,' to correct the unpleasantness, is composed of about eight towns, which seems to be run on the same principle as the dramatic agencies referred to, and is perhaps an auxiliary. I am in favor of a meeting in New York, in May or June, composed of all the local managers of Ohio, to remain in New York a week or ten days, to create weekly circuits; each circuit to embrace places of about the same population; then make engagements not exceeding two, in some exceptional places three a week, and make that a part of the contract."

Danville, Pa.

Manager Angle in an interview said: "I am strongly in favor of any move that will advance the interests of the local managers, and therefore highly appreciate a Managers' Association, as THE MIRROR suggests. I should positively refuse to book 'snaps,' as any manager so doing loses the confidence of the public, relying upon him for good entertainments. Reform in the manner of booking attractions is strongly desired by all who have the true interest of the business at heart."

Birmingham, Ala.

A. D. Turner, manager of Academy of Music, is not in favor of the reform. He is willing to rent every night, as he will not play on shares. The more attractions he can book the more money he makes, as he is part owner of the Academy.

Editor New York Mirror.
I am in full sympathy with your one-night-a-week proposition, and it is new with me. I so advertised and managed during the past booking season, and to that end had the satisfaction of knowing that the season opened that my dates were not needed. But local managers must have the assistance of business managers of companies to carry out their good intentions. No sooner had the season fairly opened than cancelling and changing of dates began. Through the Northern States, where jumps are short and railroad facilities are nearer perfect, there can be no good reason for the date-book to be scratched and underlined and changes.

There the advocates of the one-night-a-week system can without annoyance carry out their intentions. But in the South managers of companies are frequently compelled to change dates. This is occasioned by long jumps. Failure in railroad connections, which is the greatest source of annoyance. Therefore you can see at a glance that it will occasionally happen that, even with a season carefully booked with one attraction each week, with these necessary changes dates will be thrown together, to the injury of all concerned.

For managers who are unfortunately compelled to make these changes, I have no word of censure, but rather sympathize with them; for I know it is disadvantageous to them, and they are the greatest sufferers. But there is a class of managers who who have never forgotten their schoolboy days. They still have the same joyous satisfaction, scratching dates as they scratch the equal or divisible numbers above and below the line in the district school-house in days gone by. Nowhere is there a watchful eye to inspect the work. They don't even trust the local manager with the courtesy of sending their slate to him, informing him that the "sum is done." The first information the local manager has that the company has cancelled is their non-appearance, and no explanation.

I have a very distinct recollection of paying \$2.50 this season for telegraphing to gain the satisfactory information that the company had cancelled. Don't understand me as applying this in general terms; but that there are agents and managers who are sufficiently considerate of the trouble and inconvenience they subject the local manager to by not informing him of their changes, and consequent cancellation of dates.

With best wishes for the success of THE MIRROR, the best dramatic paper in America, I am
Your obedient servant,
H. P. SEAVEY, Manager.

DAVTON, O., Feb. 14.

Editor New York Mirror.
DEAR SIR:—Your plan of interviewing the managers of one-night stands is a good one, and if no other is accomplished than the simple interchange and publication of information, I think it will be well. The paper is accomplished, the result will be satisfactory to me in an eminent degree. So far as Dayton is concerned, I claim the originality of the idea for this section of the country, having inaugurated it three seasons ago. My plan and invariable rule is this: Having a population of 50,000, I take it ten per cent, are people who patronize amusements—say 5,000. Of these are average of thirty-five per cent, are out of the city or cannot induce them to leave an average of say 1,250; people, or about \$100 a performance, while the books of the house will certify to. Last season the average house, taking three performances per week, was \$429. This season with, I think, the best booking for any one-night stand in the West up to date, is \$471, which includes bad matines, two losses and failure of one protection to turn up. I play three attractions per week—they must be of a different classification, and nights at least must intervene between performances.

The greatest trouble in the wilds of Southern and Western Ohio, in which Dayton is located, is the indiscriminate cancellation of dates by managers of combinations. For the future, when these gentlemen who have left me on several occasions with an empty week apply for 1883-84, I shall peruse the "log" and see how many Inter-State Managers, Managers' Association who has the interest of his patrons, public, purse and profit at heart can surely ascertain from the number of publications at hand what meritorious attractions are and govern himself accordingly. I have the honor to be,

Yours truly,
LARRY H. REIST,
Manager Music Hall.

HAMILTON, Ont., Feb. 15.

Editor New York Mirror.
"If its aim can be attained THE MIRROR will open up for us a veritable gold-mine," is the apt reply I get from all the traveling managers when asked their opinion upon the important question. Theatre managers would also endorse the proposed reform if some protection could be afforded them from the unscrupulous managers who will cancel dates without just reason. Therein lies the primary cause of all the trouble. If a theatre manager, for any reason, fails to fill the date he has contracted, but wants to change it or perhaps cancel altogether, we cannot blame him if he books two attractions rather than run the chance of leaving his house stand for the week. What is wanted is a distinct understanding between theatre and traveling managers in regard to the fulfilling of contracts, and the trouble will in a great measure be remedied. To this end it would be well if all Managers' Mutual Protection Societies could be formed having for its object the protection of contracts. This would tend to protect the worthy attraction a shelter from the piracy of snaps, also serving to distribute the combinations over the country more evenly, and do away with a great deal of unnecessary railway travel to avoid over-played towns, which would enhance their profit and increase public confidence in the profession.

Yours faithfully,
P. W. BAKER.

HANNIBAL, Mo., Feb. 15.

Editor New York Mirror.
DEAR SIR:—Briefly, I am in accord with the movement started by THE MIRROR looking toward the stopping of this overcrowding of the smaller towns with shows.

It is my intention in opening our new house to limit the number to an average of two per week during the season, and if I find that number too many to secure good and profitable houses and give up the idea of a second attraction, I will reduce the number still more. I think the average audience in the smaller towns is as appreciative and enjoys a good thing as well as a city audience, and perhaps better, for we have fewer luxuries, and the only way to do is to cut down the number and only book the good.

I think also an Association of Managers, either State or Inter-State, covering such territory as makes a good route or circuit, a good one. Such an organization now exists in Illinois, with Springfield as headquarters.

Truly,
C. W. WINSLOW,
Manager.

HOPKINSVILLE, Ky., Feb. 15.

Editor New York Mirror.
My DEAR SIR:—I am decided in favor of your proposition, if it will work both ways. To be explicit: I have never crowded attractions during the past several years that I have been in the business, and won't, if the traveling managers will keep their contracts with me. I commenced this season with an open date and advertised that I wanted to play one attraction per week, and made my bookings that way as nearly as possible. I lost several good companies, offered by Messrs. Spies and Smart, rather than book two companies in one week. I have kept my word in that regard. Now for the other side. Thirteen companies have cancelled their dates (two substantial ones) failed to come without cancelling and played elsewhere this season, hence I am badly cut up in my dates. I am compelled to do what you see that the traveling companies are largely to blame for the "over-crowding" of their dates. I lost the entire month of December last by these cancellations.

After the season opens and all the more reliable companies close their dates, you know it is exceedingly difficult to make time. Cancellation to a town simply means closed houses, unless you take a "snap" or a "barn-storming" party playing copyrighted plays. I have this season kept closed to a rather small number of such companies. Next season I shall as in the past, book only one company per week (my town will sustain that), and I shall expect traveling managers to keep their dates and fulfil their contracts, as I am compelled to close up or play "snaps" if they cancel on me. Wish you every prosperity and good-luck.

Very truly yours,
A. D. ROGERS,
Manager Holland's Opera House.

BETHLEHEM, Pa., Feb. 15.

Editor New York Mirror.
SIR:—In regard to the abuses existing in the one-night stand towns, the course taken by THE MIRROR is to be commended. The Grand Opera House is the only place of amusement he could find that does not book, on the average, more than one attraction a week. By the changing of dates and the inability to properly arrange them, it sometimes happens that two attractions are booked for the same week. When such is the case, the following week is not booked. Take this month for example: The bookings are Feb. 6, 10, 17 and 26. Although numerous requests for dates have been received, it was considered unwise to increase the number. The town has a population of 14,000, and readily supports one attraction a week. On the 14th, however, after holding dates for a couple of months, to the exclusion of other good attractions, they cancelled at the last moment. A Managers' Association would undoubtedly exert a potent influence in remedying this evil.

Very respectfully yours,
C. F. SMITH, Manager,
Grand Opera House.

MUSKEGON, Mich. Feb. 15.

Editor New York Mirror.
I am in full sympathy with your one-night-a-week proposition, and it is new with me. I so advertised and managed during the past booking season, and to that end had the satisfaction of knowing that the season opened that my dates were not needed. But local managers must have the assistance of business managers of companies to carry out their good intentions. No sooner had the season fairly opened than cancelling and changing of dates began. Through the Northern States, where jumps are short and railroad facilities are nearer perfect, there can be no good reason for the date-book to be scratched and underlined and changes.

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